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THE UNIVERSITY OF ALBERTA

A STUDY OF THE CURRENT IMPLEMENTATION OF CANADIAN LITERATURE IN ALBERTA HIGH SCHOOLS

BY

ROBERT BRUCE CAMERON

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled A STUDY OF THE CURRENT IMPLEMENTATION OF CANADIAN LITERATURE IN ALBERTA HIGH SCHOOLS submitted by ROBERT BRUCE CAMERON in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

As one aspect of a major revision to the senior high school language arts program in 1982, Alberta Education established a prescribed proportion of Canadian literature content. This thesis is an investigation of this curriculum innovation for its own sake and as a study in curriculum implementation.

The investigator used a combination questionnaire/interview approach to examine the innovation from the perspective of 54 practising teachers from 23 high schools in five Alberta school districts. Nine of these teachers also participated in semi-structured interviews.

This study had three main purposes: (1) to determine the extent to which the innovation of a prescribed percentage of Canadian literature has been implemented in English 20 classes, (2) to determine the factors which encouraged or deterred successful teaching of Canadian literature, and (3) to determine what could be learned from this investigation about curriculum implementation in general.

With respect to the extent to which the innovation has been successful, it was found that of the total classroom time devoted to literature, respondents spend an average of 31 percent of their time teaching Canadian literature. In the majority of cases the 50 percent Canadian literature requirements are not being met; however, respondents reported an 88% increase in the amount of Canadian literature taught since the 1982 curriculum change.

The following factors assisted respondents in implementation of the Canadian literature requirements: background knowledge or expertise, personal interest, assistance from colleagues, and access to suitable materials. Factors which impeded implementation included limited knowledge of Canadian literature, lack of adequate inservice and professional development, lack of teacher commitment to the change, and the fact that the change was mandated.

The study also reports teachers' attitudes towards Canadian literature, criteria they use in selecting literature, and their perception of teaching Canadian literature in the future.

With respect to curriculum implementation in general, the investigation provides information about planning and implementing educational change, the nature of implementation, and the effectiveness of centralized versus decentralized curriculum change.

DEDICATION

TO MY WIFE, JO-ANNE, AND MY DAUGHTERS, SHEILA AND LESLEY, AND MY SON, COLIN--WITHOUT WHOSE UNDERSTANDING, SUPPORT, AND SACRIFICE THIS STUDY WOULD NOT HAVE BEEN POSSIBLE.

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CHAPTER I

BACKGROUND TO THE STUDY

The process of educational change has been a topic of considerable concern in recent years. In part, the interest in the topic is undoubtedly because of the increasing pace of technological and social changes in our society. These fundamental changes have focused attention on the importance of the educational system in preparing young people to take their places in society. More and more, professional educators seek to understand the processes of curriculum implementation in order that they may implement change in the classroom, school, or school district.

Earlier in this decade, the Curriculum Branch of Alberta Education attempted to institute a number of curriculum changes in its high school English program. One such change was requiring a specified percentage of Canadian literature in each senior high school English course. This investigation constitutes an attempt to identify those factors whose dynamics determine the degree to which an authorized innovation is actually implemented by its designated users.

The design of curriculum for English in Alberta exists within the following broad parameters. English is required for a High School Diploma in Alberta. Students in senior high school must take a minimum of fifteen credits (three courses) in English. Generally, at the advanced diploma level, students take English 10, 20, and 30 (Grades 10, 11, and 12 respectively), for which they receive five credits each. University entrance is possible if a student is successful in this program. The general diploma stream comprises English 13, 23, and 33 (Grades 10, 11, and 12 respectively), for which students receive five credits each. English courses in the senior high schools of Alberta emphasize reading, writing, listening, speaking, and viewing skills. The aim is an integrated language arts program which helps students become more effective thinkers and communicators.

In 1982, the Curriculum Branch of Alberta Education completed a major revision of the senior high language arts program. The primary means of communicating the provisions of the revised curriculum to English teachers was through the Alberta Senior High School Language Arts Curriculum Guide (1982). Curriculum changes included new emphasis on the writing process; response to literature; integration of reading, writing, listening, speaking, and viewing skills, widespread adjustment to requirements for literature (e.g. Shakespeare not required in English 10); and newly authorized texts. The curriculum guide clarifies these proposed changes for the teachers, including the stipulation that English teachers meet certain "minimium literature requirements." One such requirement (1982:32) specifies that "of the literature taught in each senior high course, the following proportion is to be Canadian literature":

ENGLISH 13 - One third	ENGLISH 10 - One quarter
ENGLISH 23 - One third	ENGLISH 20 - One half
ENGLISH 33 - One third	ENGLISH 30 - One quarter

The mandatory requirements at the senior high school level, then, range from as little as one-quarter to as much as one-half Canadian content. This inclusion of minimum Canadian literature requirements indicates the importance the Curriculum Branch of Alberta Education feels Canadian literature should be accorded Alberta's high schools. By stressing the study of Canadian literature, Alberta Education has implied that Canadian realities, experience, perspectives, and viewpoints deserve a special emphasis and importance in the teaching of high school English.

This study examines, through a combination questionnaire/interview approach, the implementation of Canadian literature in the grade eleven matriculation English course, English 20, and relates findings to major implementation issues. English 20 was selected because this course calls for a higher minimum percentage of Canadian content to be included than do the other English courses and therefore provides more tangible ground for discussion and comment on the part of teachers.

Although this study is an investigation of a particular curriculum innovation, the investigator's interest is in the innovation both for its own sake and for what it may reveal about the process of curriculum implementation. An underlying purpose of this project is to identify factors which are influential in determining the success of curricular innovations in general.

Role of the Teacher in the Process of Change

This curriculum innovation has been investigated primarily through examining teacher perceptions. The teacher has long been considered the central participant in successful curriculum innovation. There is considerable evidence to document this recognition of the importance of teacher participation in curriculum development. Crouse, Everall, and Henderson (1983:6) have asserted that:

> There are many players in the curriculum drama, but the teacher has the key role. There are other developers, implementors, and evaluators, but they cannot account for the full range of teaching situations that arise.

Each teacher's experience, wisdom, and attitudes play an important part in curriculum implementation. Many educators contend that department-generated curriculum can state objectives, and guide and control what goes on in the classroom but the actual lived experience in the schools is the actual curriculum. Because teachers are definitely the arbitrators between the demands of curriculum change and the actual instructional situation, they are in the best position to provide information on the extent to which the planned change has been implemented.

Significance of the Study

A. The Extent to Which the Innovation Has Been Implemented

Are secondary English teachers in Alberta involved--more than six years after the curriculum was issued--in the task of implementing the 1982 Canadian literature requirements? One major purpose of this study is to provide an evaluation component of this major educational thrust, begun six years ago, which has not yet been evaluated.

Since no systematic evaluation has previously been carried out, little is yet known about either the effectiveness of the innovation or the nature of the reception accorded it by classroom teachers. If meaningful evaluation is to take place concerning this large-scale innovation, it is apparent that the need exists at the present time for inquiry into the initial **and** the present impact made by the 1982 Canadian literature requirements at the instructional level. The present study fulfills this need.

B. Canadian Literature in Canadian Schools

Another significant reason for conducting this study was to determine the role that Canadian literature actually plays in Alberta classrooms. Many Canadians feel that Canadian students must be given every opportunity to know their own country. However, questionnaires and surveys given to Canadian students in the past two decades yielded results that indicated that students had very little knowledge of their country's history, geography, and literature. Mel Hurtig, a member and former chairman of The Committee for an Independent Canada (a powerful pressure group formed in 1970 in an attempt to mobilize public opinion to influence government policy in favour of a more nationalistic outlook), emphasized (1975:13):

> I am not suggesting that our educational system produce flag-waving, super-patriots. I am not suggesting the cultivation of isolationist, parochial, inward-looking schools. But I am suggesting that in a nation overwhelmed by American influence, and increasingly owned by Americans, we have a very special obligation to our own students in our own schools.

This concern has led to the establishment, in recent years, of various Commissions and Committees aimed at examining more closely a number of areas in Canadian education. The report of the Commission on Canadian Studies to the Association of Universities and Colleges of Canada (the Symons Report, 1976:12) placed the need for self-knowledge as the central reason for the importance of Canadian studies in the Canadian educational system:

> In the Commission's view...the most valid rationale for Canadian studies is not any relationship that such studies may have to the preservation of or the promotion of national identity, or national unity, or national sovereignty, or anything of the kind. The most valid and compelling argument for Canadian studies is the importance of self-knowledge, the need to know and understand ourselves: who we are; where we are in time and space; where we have been; where we are going; what we possess; what our responsibilities are to ourselves and to others.

It seems that high school English is one of the chief battlegrounds on which the issue of Canadian content in our secondary schools is being fought. Barry Cameron (1980: 59-60) reflected the concern for Canadian content in literature:

> The first problem, whether at the university or high school level, is one of simply establishing Canadian literature as a normal, regular component of a student's course of study in English. For a variety of reasons, there has been much resistance to incorporating Canadian literature firmly into a Canadian student's literary education.

In the past few years the question of how much emphasis should be placed on Canadian literature in English programs has assumed a great deal of importance.

There has been concern across the country over the lack of emphasis on the teaching of Canadian literature in English-speaking secondary schools. In Alberta, this concern has been voiced by individual parents, community groups, teachers, school administrators, and various organizations. Alberta has attempted to respond to this strong demand by mandating the increased use of Canadian content in high school language arts programs. This study not only provides information on the extent to which Canadian literature is being taught in Alberta, but also identifies factors which encourage or deter successful teaching of Canadian literature in secondary schools. Therefore, the results of this investigation may be useful to educators in Alberta and other provinces who wish to increase or improve the teaching of Canadian literature. This study also includes considerable information that may be useful to classroom teachers who wish to benefit from the ideas and practical experience of their colleagues.

In planning the research design, consideration was given to the potential benefit to the participating teachers through helping them clarify their own attitudes and practices in regard to the teaching of Canadian literature. Through their involvement in the questionnaire and, in some cases the interview, they had an opportunity to discuss and reflect upon their experiences in implementing Canadian literature in their English 20 classes.

C. This Investigation as a Study of Curriculum Implementation

In addition to examining the state of the teaching of Canadian literature in Alberta schools, this investigation can also be viewed as a case study in curriculum implementation. As such, it provides insights into factors that assist or impede curriculum change in general. It is anticipated that the study has the potential to enhance our understanding of the curriculum implementation process through clarification of participant roles and through identification of successes and failures in the system.

Since this particular innovation originated at the level of the Department of Education, it can be viewed as an example of "top-down" or "centralized" curriculum change.

The suggestion that 50 percent of the Literature taught at English 20 should be Canadian was made by the Senior High Language Arts Ad Hoc Curriculum Committee to the Curriculum Branch of Alberta Education and communicated to teachers through the curriculum guide. While teachers are represented on the curriculum coordinating committee and ad hoc committee that designed the 1982 curriculum, many teachers in the field may have felt that they had little input into the decision. In centralized decision-making, the task of the classroom teacher may be perceived as being merely to devise a means of implementing well-defined curriculum goals and content using the range of support materials suggested and authorized for that purpose. Assessing teachers' perceptions of this type of change and their attitudes towards it could have important implications for the way in which other educational changes are approached.

Research Questions to be Considered

In approaching this investigation, the researcher endeavored to be open to the possibility of many influences which may not have been foreseen. At the same time, certain broad areas had been ascertained to be likely areas of interest. The study proceeded with the supposition that, since teachers are the chief actors in curriculum implementation, their perceptions, in terms of knowledge, attitude, bias, and understanding, may be assumed to be of considerable importance.

Following are fundamental questions which are explored through this research:

1. To what extent has the curriculum innovation been implemented?

2. What factors encourage or deter successful teaching of Canadian literature in secondary schools?

3. Does the information gained about this innnovation have implications for the way in which other educational changes are approached?

4. What do the respondents feel about the teaching of Canadian literature: its qualities, the various literary genres, the aims and objectives teachers consider in selecting Canadian literature to teach to their students, the specific titles popular with students?

5. How fully did teachers understand and accept the rationale for this innovation?

Definition of Terms

In this study the following terms were used as defined.

Curriculum Adoption. Curriculum adoption occurs in a process through which a school, system, province, or individual passes from just hearing about an innovation to final utilization. In considering the difficulties related to curriculum implementation, one must make a distinction between adoption and implementation. Adoption occurs when the change is accepted, but implementation occurs when the change **actually** takes place in the classroom. There is often a time lapse of a few years between these two points. Many of the problems that have occurred because of non-implementation have been because curriculum managers have assumed that "adoption" meant "implementation."

Curriculum Implementation. This term is defined broadly as being the process of putting into practice, in a classroom, an innovation, a new or revised program, or a new set of activities. The idea, program, and/or activities are expected to result in changed teaching strategies and changed student behaviors. Curriculum implementation is a complex and multidimensional process altering existing educational practices in order to achieve more effective learning outcomes for students.

Curriculum Innovation. The term "innovation" is used to indicate a new object, idea, or practice that is adopted by an individual, group, or organization.

English Curriculum. For the investigator, the notion of English language arts curriculum is broadly interpreted to be all of the activities and outcomes, intended or otherwise, which can be associated with the teaching and learning of English language arts. Curriculum is not merely a course of study, or a program, or a lesson plan, or a unit of study. Curriculum is the dynamic interaction that takes place in the classroom, under the direction of the classroom teacher. This view of curriculum rejects the idea of a division between theory and practice. It connects the personal dimension and its multi-faceted situational dimensions, all of which relate and change over time.

Assumptions of the Study

The assumptions on which this study rests are

1. That it is appropriate to carry out a study of implementation through a combination questionnaire/interview approach.

2. That the chosen informants have important information and insights to contribute to an understanding of this innovation and to curriculum development in general.

3. That the respondents would be willing to discuss issues frankly and openly with the investigator, responding to him in a collegial role.

4. That the size of the sample is sufficiently representative of English 20 teachers to allow the investigator to draw meaningful inferences.

5. That through studying one case of curriculum implementation in depth, one can derive useful information pertinent to curriculum change. There are principles of

curricular innovations that one can generalize from this case study of one curriculum change or innovation on a provincial level.

Delimitations of the Study

The following delimitations marked the study:

1. The study was restricted to one curriculum change--implementation of the 1982 Canadian literature requirements in English 20 classrooms in the province of Alberta.

2. The study was particularly concerned with the perceptions of English 20 teachers in regard to the teaching of Canadian literature.

3. The overall study was restricted to selected school jurisdictions in the province of Alberta, specifically in Edmonton and surrounding area.

4. The study was limited to an investigation that took place at one time, in this case, the second semester of the 1987-88 school year.

5. Although this study presents a number of teachers' opinions on the decision which introduced the 1982 Canadian literature requirements, it does not evaluate the decision. In other words, the investigator used the respondents' perceptions, but did not judge the worth

of Canadian literature or of this particular innovation.

Limitations of the Study

The study was also characterized by the following limitations:

1. The schools participating in this study were not chosen randomly from among all schools utilizing the Alberta English 20 program. The five jurisdictions chosen for the teacher questionnaire were selected for convenience and also because they represent urban and rural-urban populations. The generalizability of the findings, therefore, are restricted by the characteristics of this geographically limited sample and by the fact that the sample was not random.
2. The investigation was of limited duration--in a sense, a "photograph in time"--representing the situation in the respondents' schools for the 1987-1988 school year. Since implementation of Canadian literature in English 20 is an ongoing process, the usefulness of the specific study data may be limited both over time and as a consequence of changes in policy and in school setting.
3. Anonymity was not strictly observed, as teachers were given an opportunity to identify themselves on the questionnaire survey, but respondents were assured of the confidentiality of their responses.

4. The fallibility of stimulated recall might have limited the reliability of some of the data. It is also possible that information of a sensitive nature might not have been volunteered or that the respondents might have been somewhat less than candid in their responses.

Organization of the Study

Chapter I provides an overview of the study. It sets a context, states the problem, discusses the significance of the study, and lists some of the research questions to be considered. Assumptions, limitations, and delimitations are also included.

Chapter II provides an extensive review of the scholarly and professional literature, in order to furnish theoretical background for the study and to bring the problem more sharply into focus. This review of the literature is related to the two major strands of this study: curriculum implementation **and** the place of Canadian literature in secondary education. The chapter reviews literature dealing with the complexity of curriculum implementation, the Canadian national and literary identity, arguments for and against the teaching of Canadian literature in Canada's schools, and some views of the history of Canadian literature. The literature relating to pertinent aspects of the change process in education is reviewed, and the nature and development of the 1982 Alberta English curriculum's Canadian literature requirements is briefly described.

Chapter III describes in some detail the procedures used in carrying out the investigation. Specifically, they are deciding what information was needed, developing a questionnaire and interview for acquiring the necessary information, selecting respondents, acquiring the necessary permissions and agreement, and gathering the information.

Chapter IV examines the data derived from the questionnaires and interviews and presents the findings.

Chapter V summarizes the major findings, draws conclusions, and points out educational implications.

CHAPTER II

REVIEW OF THE LITERATURE

As indicated in the preceding chapter the 1982 Senior High School Language Arts Curriculum Guide established a minimum percentage of Canadian literature to be taught in each of the high school English courses. This guideline implied that extensive implementation of Canadian literature into secondary English curricula would occur. Obviously, such implementation has the potential to fundamentally change young Albertans' perceptions of their literary heritage.

In this chapter, related literature is presented on the topics of curriculum implementation in schools, the status of Canadian literature, and the use of Canadian literature in our schools and universities.

The Complexity of Curriculum Implementation

The recent history of innovations in secondary schools is certainly not one of unmitigated success. In fact, fairly recent studies show that a large number of innovations have been discontinued after a short implementation period rather than being institutionalized. Over fifteen years ago Charters and Jones (1973:5-7) speculated that effective implementation of a new program or policy at the classroom level was so rare that it could be called a "non-event."

More recently, Fullan and Park suggested that the reason for this is that curriculum implementation is more complex and difficult to plan than was ever contemplated. They argued (1981:1) that

> implementation is less a problem of dogmatic resistance to change and bad intentions of individuals... and more a problem of the difficulties related to planning and coordinating a multilevel social process involving thousands of people.

Huberman and Miles (1982) also discussed the success and failure in the institutionalization of innovations, commenting that there are very few studies of successful implementation of innovations. More recently, Leithwood and Montgomery (1987:2) remarked that looking back at past efforts to introduce change into schools can be "a sobering experience." They pointed out that

> many changes have been introduced but only a disappointing proportion of attempted changes have survived. This is especially so with changes in instructional practice.

In a similar vein, Kirst and Meister (1985:169-186) concluded that pedagogical innnovations in the classroom are fairly short-lived. Nevertheless, changes in organizational structure and highly visible procedural and administrative changes more readily persist.

In identifying reasons why new instructional practices so often fail to be assimilated into regular practice, Michael Fullan (1982) identified some fifteen factors which may come into play. Fullan's factors deal with characteristics of the change itself, the school, the school district, and the environment external to the school and the school district. He argued that changes in instructional practice seem likely to be implemented and institutionalized to the extent that such practices are (1) well understood by the teachers who would use them; (2) described in simple, concrete terms; (3) an improvement over existing practice; and (4) monitored in a way that teachers believe is appropriate. Fullan observed that rarely have attempts to implement instructional innovations met these criteria.

A. Curriculum Plan Versus School Practice

The problem in curriculum implementation occurs because there is a discrepancy between curriculum plan and school practice. Often what educators--teachers, researchers, Departments of Education--believe is being done actually differs from what **is** being done. Fullan (1982:ix) remarked:

> How to get new educational programmes to work in practice has increasingly frustrated and mystified those involved in education over the past two decades.

A number of studies such as those by Berman and McLaughlin (1976:344-370) and Popkewitz (1982) have shown that examination of curricular innovations frequently reveals that little change has actually taken place. The bulk of recent research into the implementation problem has been directed toward a systematic analysis of the process of change in schools.

B. Factors Affecting Implementation

Given the complexity of the phenomenon of implementation, factors that could influence it are potentially enormous in number. According to Fullan and Park (1981:14), factors affecting implementation may differ in kind and/or emphasis and can be organized into four broad categories: (1) characteristics of the innovation (e.g. need for the change, explicitness and complexity of the change, availability and quality of materials); (2) characteristics at the school system level (e.g. history of attempts, teachers and professional development, community support); (3) characteristics at the school level (e.g. teachers' relations and actions); and (4) factors external to the school system (e.g. role of provincial education departments and other agencies).

These variable factors interact dynamically. There is growing awareness that this curriculum process involves people affecting people--teachers, students, parents, and community. The curriculum from this perspective, according to Skilbeck (1976:22), is

> not merely a facet of the organization of an institution, it is a decisive part of the culture of a living community, whether this community be that

> of a single school, neighborhood or whole society. Thus, development of the curriculum means, inter alia, developing the school culture and re-thinking the values and forms of school community life.

This view of curriculum provides a shift in emphasis and understanding of the pattern of authority and responsibility as a determinant for seeking curriculum reform. In particular, it rejects the ideas of the school as a test site and of a division between theory and practice. It stresses the importance of effective curriculum development involving the teacher, the student, the parent, and the community, both in framing its goals and in facilitating its implementation.

Hord (1987) also stressed that curriculum implementation is a process, not an event. In other words, one should **not** equate change with handing over a new program, which is an event. Hord suggested that we now know that change is a process that occurs over a period of time. (Indeed, almost every aspect of English education may be thought of as primarily a **learning** process concerned first with the learner, where the experience of literature is seen to be fully as important in that process as any analysis of it could possibly be. Certainly, in curriculum implementation, teachers become learners.) The process perspective is directed at analyzing the complexities of the change process, that is, how innovations become developed or changed during the process of implementation. Although few teachers view curriculum implementation in process terms, some school divisions have established a planned and structured process for the implementation of new curricula.

Indeed, one of the recurring themes in almost all the literature dealing with change and innovation is that, in every system, there are always two forces at work. One seeks change and diversity, the other seeks to maintain the status quo.

From time to time an attempt is made to change the nature of practice in the school--involving changes in content, organization, and/or structure directed toward changing educational outcomes. The most common usage of the term "implementation," with respect to educational environments, involves implementation of a new course of studies--that is, the specification of a new body of content which is to be taught in the schools. To the extent that such a course of studies calls for new practice on the part of the teacher and the learner, such implementation may be described as innovative.

It is important to note that such a definition of "innovative" is a relative rather than an absolute definition. Many "innovative" teaching methods, for example, are not in any absolute sense "new." The teaching of Canadian literature in Alberta, for example, certainly pre-dates the 1982 Course of Studies. Its introduction into Alberta schools at the prescribed level, however, would be considered innovative, since it would result in changing practice.

This study is specifically concerned not with implementation per se, but with implementation of an innovation.

C. Factors Supporting Curricular Change

Change is as much an aspect of education as education is an aspect of society. Canada's secondary schools are agencies for educating all the nation's children, and so education must inevitably reflect, in its curriculum and organization, the patterns of social and economic change in the society it exists to serve. Innovation is our means of survival in a rapidly changing environment. Without change our schools would be like the dinosaur--unable to survive because it was unable to adapt.

1. **The growth of knowledge (i.e. facts)**, doubling and redoubling in ever shorter periods of time, is one factor which has brought about curricular change. There was a time when Bacon could say (somewhat facetiously, one hopes), "I know all that is worth knowing." However, for an individual today to have a complete grasp of universal knowledge is not only difficult, it is impossible. The organizing of knowledge into major disciplines has evolved. This phenomenon has raised questions of amount, nature, and location of each discipline in the curricular offerings of public education.

2. **Pressures from outside professional education** have also had their effect. Soaring taxes have brought expenditures for education under sharp review. Community pressures are of many shades along the continuum of keeping things as they are or of bringing about significant changes in what is to be taught and how it is to be taught.

D. Factors Inhibiting Curricular Change

When we contemplate curriculum change, we must recognize the inhibiting effects of change as well as its positive effects. Some inhibiting factors stem from resistance to change and others from awareness of disruptive (and even negative) effects of innovation.

1. **Traditionalism** may keep us doing the same thing when it has long outgrown its usefulness. New ideas do not seem to fit in well with the old. We sometimes justify traditionalism by referring to it as judgment of wise experience. Leslie Hart (1985:12), for example, claimed that

> not only in schools but in most organizations, it often proves harder to get people to stop, or drop, what they have been doing than it does to introduce something new. People tend to cling to old ideas and procedures--ways of behaving that have become "comfortable."

It should be acknowledged that there must be a balance between stability and change.

2. **Inertia** is another common inhibitor. Trying something new takes study, planning, and hard work. It may also involve having to withstand criticism. Inertia comes out in many different rationalizations such as: "We've tried that before," "It takes too much time," "The school board would never accept it," or "We need more research." The problem is separating reasons from excuses. Nevertheless, for a teacher to act to achieve each particular innovation goal means giving it priority over other valued goals and finding energy to devote to its realization. This is easier said than done.

3. **Vulnerability** constitutes the third general factor. Teachers are open to public reaction, so any major change must meet with public approval. Fear of the unknown, possibly including failure, reduces enthusiasm for change. Loss of prestige or power are also deterrents, although experience and prestige are often instrumental in bringing about change. There has to be a balance between the security one needs to withstand failure on one hand and, on the other hand, dissatisfaction with the status quo in order to want to change. The means to bring about change must focus upon the positives outweighing the negatives in relation to the innovation.

4. **Absence of motivation for change** is another inhibiting factor. The change must enrich rather than strain the relationship with the learner in the classroom.

The fact is that many teachers **do** "get in a rut." For example, they frequently do not see the need for change that is being advocated, are not clear about what they ought to do differently in their classrooms, and find the materials inadequately developed, impractical, or unavailable. Experience is dangerous when it becomes a substitute for additional study, and when the lessons it has taught are the only factors considered when present and future issues are being weighed.

5. **Educational bureaucracy** often hinders curriculum change. If the bureaucracy does not provide for research and development, for in-service, for time off and many provisions, curricular change may be very difficult to bring about. One example of bureaucratic inefficiency is that of school boards insisting that the school principal be the facilitator for implementing curriculum guidelines. It is very difficult for one person, already extremely busy handling conflicts and administrative matters, to be aware of the multiplicity of curriculum changes being introduced.

6. **Inadequate resources** might be a real limitation. The implementing of a curricular innovation usually has considerable costs associated with it. These costs are probably less financial than they are personal. Additional resources of time, materials, administrative support, and expertise are needed during the changeover period. Only

those who give curricular innovation a high personal priority will be willing to absorb such costs.

7. **Lack of clarity about the process of change** is often reflected in attempting new programs. Teachers must understand that actual changes in behavior, roles and responsibilities by the curriculum developer is likely to be more effective than written communications. In planning, teachers have often concentrated on only one variable and forgotten that the variable is one among many. For example, teachers may emphasize a method yet fail to organize the subject matter in a way which matches the method. The introduction of a new curriculum cannot be considered final; there must be opportunity for altering and adapting to local conditions.

The Canadian National and Literary Identity

This particular study, by investigating implementation directly, identifies some of the most problematic aspects of bringing about change with the intent of helping educators understand some of the reasons why educational changes succeed or fail to become established. Specifically, the investigation explores the implementation of Canadian literature; therefore, it is appropriate to consider the concept of the Canadian national identity and, second, the Canadian literary identity.

The study of Canada's national identity has always been a major concern of our educational system; however, the definition of this identity has always been elusive. What **is** the Canadian identity? Is it possible to define it? On the question of Canadian national identity, Douglas Jones (1970:5) asserted that

> it is less a question of nationalism than of an imaginative stance towards the world, towards nature and culture, past and present, the life of the body and the life of the mind, the fact of death. It is a question of finding a satisfying interpretation of these fundamental elements in human life so that one can take a stand, act with definitive convictions, have an identity.

Jones' argument was constructed around the elaboration of the theme of the "garrison mentality" of the Canadian in a hostile natural environment.

F. J. Gathercole, in an address to the Saskatoon Teachers' Convention (1967), questioned whether Canadians indeed **have** a sense of national identity. He maintained that ordinary citizens cannot come to grips with something that sophisticated writers are not able to describe. Gathercole's assertion would be looked upon as being wrong by many Canadians, who feel that Canada, in fact, has had an identity for a long time, an identity under threat--from within and from without--but an identity nevertheless.

Canada's identity has always been threatened from within. From its political inception, our nation has had two distinct cultures, a duality recognized by the government. Since confederation, the multi-ethnic, multi-cultural character of Canada has become more pronounced with people and races having emigrated from most nations on the globe. This diversity is reflected in varied life-styles and in disparate urban and rural landscapes throughout Canada. This diversity of a very open pluralistic society has influenced the identity of Canadians. We have, as Canadians and as a culture, a sensitivity to differences and regions that few other societies have. Far from being a defect or a constraint, this is a civilized cultural trait and an asset.

Similarly, Canada's national identity has always been endangered from without. Since the dominant language of Canada is English, English Canadian writers have always had to compete with the established society of Great Britain and the rapidly developing society of the United States. Likewise, French-Canadian writers competed initially with writers from France, and the rest of the French-speaking world. Perhaps a need to establish national publishing in two languages further complicated the development of literature in Canada. Because British and American cultures have always been important to Canadians, there has been little obvious need for a distinct Canadian culture. What pressure there has been for it--and there has always been some pressure, and at times great pressure--has had to be deliberate, conscious, and therefore at times self-conscious. Indeed, Canadian writers and philosophers have often themselves been satirical at the expense of this self-conscious desire for a national Canadian culture.

As Canada matures as a nation, however, a clearer sense of a distinct Canadian identity seems to emerge. Over twenty years ago, the centennial celebrations served to crystallize the feelings and attitudes of Canadians into a new sense of national identity. Susan Crean and Marcel Rioux (1983:65), for example, thought that Expo '67, in celebrating the 100th anniversary of this country, sparked a renewal of interest by Canadians in the Canadian national identity:

> Expo and the year-long national celebrations gave Canadians a rare glimpse of themselves as a country. It was altogether the biggest national undertaking since the war, and with Expo's great success, English Canadians became aware of themselves as some sort of cultural entity.

In the field of education the publication of Alfred B. Hodgetts' What Culture? What Heritage? in 1968 was both a result of this new sense of identity and an outcry against the failure of the schools to contribute effectively to the development of this newly-sought definition of being Canadian.

One of Hodgetts' conclusions was that the Canadian national identity was **not** considered to be of particular significance or importance within educational systems of this country. For example, in 1968, according to Hodgetts, there were hundreds of thousands of Canadian senior high school students preparing to enter college or to terminate their education, who failed to become interested in what it means to be a Canadian citizen. He (1968:121) expressed the hope that "new instruction materials and practices can be designed within our basic frame of reference which will allow the students to discover a real and vital Canada for themselves."

Perhaps the difficulty is not to "find" the Canadian national identity, which already exists, but to make it visible. Certainly one very essential component in a nation's cultural identity is its literary identity.

Some of the earliest statements on Canada's literary heritage were uncomplimentary. In fact, assertions of the nonexistence of a Canadian literature before 1900 are perhaps the first encountered and most recurrent comments on Canadian literary history. In his Literary History of Canada--the definitive scholarly work on Canadian literature in English--Klinck (1976:58) commented that, as far back as 1853, Susanna Moodie wrote:

> of books published in the Colony, we have very few indeed; and those which have been issued from a Canadian press have generally been got out, either by subscription, or at the expense of the author.

An early Canadian anthologist, the Reverend Edward Hartley Dewart, was one of the first to let his voice be heard on the subject of Canada's national literature. Dewart's anthology, Selections from Canadian Poets (1864:x) was pessimistic in its judgment of early Canadian literature, charging that there is

> ...probably no country in the world, making equal pretension to intelligence and progress, where the claims of native literature are so little felt, and where every effort in poetry has been met with so much coldness and indifference, as in Canada. And what is more to be deprecated than neglect of our most meritorious authors, is the almost universal absence of interest and faith in all indigenous literary productions.

As Canada's first anthologist, Dewart realized the potential importance that a national literature may hold. On the first page of his "Essay," perhaps the most prominent statement (1864:ix) reads as follows:

> A national literature is an essential element in the promotion of a national character. It is not merely the record of a nation's mental progress: it is the expression of its intellectual life, the bond of national unity, and the guide of national energy.

This sums up Dewart's own strong feelings about the integral effect literature has on society.

Early in the twentieth century, Logan and French (1924: 15), in their Highways of Canadian Literature, commented that, "however insignificant, from the point of view of world literature, Canadian Literature may be, it is important to Canadians themselves." Supportive as this statement may have intended to be, it does not reflect an enthusiastic endorsement of Canadian literature.

In his study, Outline of Canadian Literature, Lorne Pierce (1927) did not seem sure of the current quality of Canadian literature, but he was extremely optimistic about its future, concluding his discussion with the statement that "by every token we surely have at hand the elements out of which may evolve a great people and a splendid literature." V. B. Rhodenizer (1965), in his historical study Handbook of Canadian Literature in English, was unsure "whether there is a Canadian national sentiment of which Canadian men and women of letters are the voice." Comparable statements were made by Desmond Pacey some years later in his critical survey of the development of Canadian literature titled Creative Writing in Canada. On the quality of Canadian literature, Pacey (1961:281-282) commented:

> Our literature is not yet one of the world's great literatures, and may never be; but it is our own, and it has its modest successes as well as its dismal failures.... Our literary history may not be glorious, but it is ours and we should be aware of it--even if only to learn from our own mistakes.

Generally, many early Canadian literature scholars contended that Canada's literary past is relatively barren, or, at best, respectable. But they also emphasized the importance of its being our own and stressed its great potential.

In the past two decades, Canadian literary scholars have continued to voice conflicting opinions on the importance of Canadian literature. On the "minus" side, Douglas Jones (1970:14) suggested that critics look upon Canadian literature as negative and alienated:

> Whether they look at poetry or the novel, such critics uncover a picture of irresolution, of isolation and frustration, of exile. All suggest that Canadians have developed a kind of cultural schizophrenia, a division between their conscious aspirations and their unconscious convictions, which undermines their lives and leads to the development of a profoundly negative outlook.

Despite Jones' comments, it is unlikely that the entire Canadian cultural experience will ever be reflected in our literary culture.

On the "plus" side, the importance of Canada possessing a national literature was reiterated by one of Canada's foremost historians, Ramsay Cook (1971:26), who commented that "literature can be read to reveal something of the problems of man, in time, in Canada."

Many Canadian scholars agree with Cook in seeing the importance of the teaching of Canadian literature to Canadians. These writers and literary critics think that we have long since passed the point where it is appropriate to question whether there indeed is a "Canadian literature." Robin Mathews (1972:40), for example, noted that

> Canadian literature is a literary tradition in its own right. It is unique in its origins; it is uniquely influenced; it is uniquely bilingual; it is uniquely expressive of forms and philosophies seeking to give tongue to experience and aspiration for this community. It is a literary tradition in its own right as we think of any literature that deals with the experience of a particular community

> located in a recognizable space and moving through time.

Many scholars argue that, not only is Canadian literature a distinct literary tradition "in its own right," it is without question a major and serious area of study--perhaps even an independent discipline.

Margaret Atwood, one of Canada's top-ranked writers, commented on the Canadian literary identity in Survival: A Thematic Guide to Canadian Literature. She argued that Canadian literature in all its thematic manifestations illustrates the acceptance of victimization and of mere survival as the criteria for success. Atwood (1972:14) said that her book provides an answer to "What's Canadian about Canadian literature, and why should we be bothered?" In a self-respecting nation, she stated (1972:14), the second part of that question "would never even be asked. But Canada isn't a self-respecting nation and the question *does* get asked." Atwood's answer is that Canadians need to read literature about Canadians by Canadians in order to retain their Canadian identity.

Robert Kroetsch and Reingard M. Nischik (1985) in their book, Gaining Ground: European Critics on Canadian Literature, indicated that Canadian literature is slowly becoming recognized in Europe. As the critical essays in this volume testified, this European interest has occurred during the past ten years.

Frank Davey (1974:16) observed that the nationalism of Canadian publishers, editors, entertainers, and writers is very strong, pointing out that

> ...these people have founded a new recording industry, a film industry, and new publishing ventures such as House of Anansi, New Press, The Coach House Press, Peter Martin Associates, M. G. Hurtig, Alive Press, Talonbooks, Oberon Press, Press Porcepic, and James Lewis and Samuel, all of which have overtly or covertly worked to give greater definition and voice to the nation and to resist the invasion of Canada by monolithic U.S. corporations and values.

If, as most literary authorities suggest, Canada does indeed have a literary identity, the much-debated question still remains: "Is there really a need for the teaching of Canadian literature in Canada's schools?"

Arguments For and Against Teaching Canadian Literature

The following two sections summarize the arguments both for and against the study of Canadian literature.

A. In Favor of the Study of Canadian Literature

The great debate about the importance of Canadian content, and Canadian literature, is not yet over. Many individuals feel that we should be teaching **more** Canadian literature than is presently the case. These persons put forward arguments such as the following:

1. The teaching of Canadian literature promotes an understanding of Canadian culture.

The study of Canadian literature allows students to come to an understanding and identification with their own country's culture. This argument in favor of having students identify with their Canadian heritage was furthered by T. W. Gee (1975:21), who expressed his dismay at the lack of Canadian literature in provincial curricula:

> I marvel that our students recognize themselves as Canadian when they receive so little of their literary (or historical) heritage to identify with. Certainly the fault, and it is a fault, is not theirs; it is ours as teachers who accept, unquestioningly it often seems, the text course changes that occur every couple of years; accept without insisting vociferously on a voice on content and arrangement.

Gee also presented a teaching unit on Canadian literature based on representative works from geographic regions and ethnic influences on Canadian writers. A country like Canada that is multicultural, regionally divided, and exposed to external cultural and economic influences places severe demands on its educational systems.

Dr. Claude Bissell in Canadian Literature and Cultural History (1972) suggested that literature is near the heart of cultural history, which he defined as "the study of the development of attitudes, sentiments, and ideas upon which we formulate the way we order our lives in society."

This emphasis on the importance of Canada's cultural heritage as preserved in literature is reflected in most provincial curriculum guides. For example, the cultural heritage model forms part of the basis of the objectives of the Ontario Curriculum Guide for the Senior Division, English (1977). Specifically, one of the objectives is to "understand Canada's broad cultural heritage, and peoples belonging to social and cultural groups other than their own."

Other nations have similar emphasis on teaching cultural heritage through their country's literature. For example, in a submission made by the English Teachers' Association of Western Australia to the Beazley Committee of Enquiry into Education (1984:45) an important function of Australian literature was said to be "the transmission of the cultural heritage through an acquaintance with the historical basis and cultural tradition of poetic mode writing and through exposure to the best that has been written in that tradition."

2. The teaching of Canadian literature promotes an understanding of regionalism and the importance of overcoming the effects of regionalism.

The nearly four million square miles of land which comprises Canada is made up of distinctive regions which have their own ethnic and cultural backgrounds, interests, concerns, and geography. These distinct regions have often acted as obstacles to communication among Canadians, yet each has a body of literature--novels, poems, stories, essays, chronicles, legends, folklore, ballads--that offers varied and unique experiences. Each region has both a stable and changing environment that has brought from many sensitive writers, working through a variety of modes, very definite statements on the human experience and the changing quality of life in the region. As David Jay Bercuson (1977:1) observed:

> Canada is a country of regions....Regions exist, distinguished by geographical setting, economic role, history, culture, and even different ambitions for the same Canada to which they all belong.

Regional economic disparities based upon a wide variety of natural resources, result in conflicting views of Canadian problems. The isolated nature of the regions, as a result of physical barriers and the size of Canada, has intensified the problem of communication from one region to another. Despite the great influence of the media, it could be argued that individuals in a specific region tend to identify with the physical environment, the major economic and occupational activities, and the cultural traditions of the region. Regionalism has affected the development of a national identity.

Professor Ramsey Cook (1967:663) recognized the ethnic and regional nature of Canada when he discussed the Canadian identity.

> Perhaps instead of constantly deploring our lack of identity, we should attempt to understand and explain the regional, ethnic and class identities that we do have. It might just be that in these limited identities that Canadianism is found, and that except for over-heated nationalist intellectuals, Canadians find this situation quite satisfactory.

The central theme of Canadian history has been one that has recognized the pluralism of her people and has resulted in many life-styles. In each region Canadians have responded to the land in different ways, giving rise not to a homogenmeous, but to a heterogeneous population. Canada has related to land and history with many strong variants, resulting in a certain degree of identity confusion. This may be a situation which we should help our students recognize. Our schools, through fostering an understanding of this pluralism, may encourage students to appreciate our society and the nature of the Canadian identity.

The use of regional literature in an English classroom, or a French one, has the motivational advantage of being immediate, real, local, relevant, vital, and interesting. It can initiate student inquiry and exploration and can be used to help students develop power and control over language. Regional literature can be used to get the students talking, thinking, writing, observing, describing, feeling, sensing, investigating, questioning, probing, and expressing.

The advantage of using such "regional literature" to help in developing the above skills is that the student is, at the same time, developing an awareness and a knowledge of the particular region--its language, its people, its life, and its literature.

3. The teaching of Canadian literature provides national-international balance.

A third reason in favor of the study of Canadian literature in secondary schools is the balance it provides the students' education. Proponents of this view argue that the study of Canadian literature helps students see themselves as Canadians, as people who have interactions with other countries, with other people's problems. It will help them become active in their lives as Canadians and as citizens of the world--not merely passive. Some people, of course, feel that having students study Canadian literature restricts their international view. Extreme internationalists consider any position other than theirs chauvinistic or small-minded. However, it is possible that Canadian institutions are able to maintain their essential Canadian characteristics by presenting our literature along with the literature of other countries. If Canadians do not study Canadian literature, very few others will. If our schools and universities do not express our local character and aspiration as revealed in our literature, then these phenomena also will be lost.

4. The teaching of Canadian literature allows us to see ourselves through our literature.

The notion of literature as important to the development of a sense of identity is very popular. Reading their own country's literature gives students the unique opportunity to see themselves in a manner available to them in no other way. Since this knowledge is conveyed in fictional form, it is easier for many people to absorb. Reading literature is a dynamic activity, in some ways being as much about the reader as it is about the characters in the story. Wendy Sutton (1985) commented that

> through the use of literature, history, and biography by and about Canadians, social studies teachers can guide their students to a fuller understanding of the geographic, historical, cultural, social, economic, and political factors that have shaped Canadians as people and Canada as a nation.

One of the most fundamental services literature offers society is to present us with models of possible human experience, with a multiplicity of ways in which to look at, feel, and think about life. Peter Birdsall et al. (1979:2) saw the reading of Canadian fiction as enjoyable because of its capacity for self-recognition:

> Further, it is fun to read about yourself, or places you live, just as it's fun to identify your home town on television. It has the attraction of that ancient human recreation--gossip.

Those in favor of teaching Canadian literature argue that such an interest may encourage people to practise the skills of reading. The argument is that much of our culture is remembered through our literature, that our separate identity is evident in the voice of Canadian writing.

5. The teaching of Canadian literature allows us to look at Canada's past.

A fifth argument in favor of the study of our national literature is that Canadian literature affords us another way of looking at our past--where we have been and what we have done. Barry Cameron (1980:60) pointed out that such an examination

> can become a meaningful opportunity, rare in the student's education, for the bringing together of cultural universals--this phenomenon we call literature that deals with man as man throughout history and the world--with Canadian particulars: a direct opportunity for a student to explore the complex relationships between art and experience and to see in literature values and insights that not only validate and make real his immediate experience as a Canadian, but also place that experience within the tradition of his common birthright as a man.

Cameron speculated that, although an English teacher's job is to teach literature, not history, teachers know from experience the impossibility of avoiding some discussion of cultural history when dealing with many works of literature from other countries. After all, literature is about life (the human condition), not about literature. The advantage in Canadian literature is that the people and events portrayed in the literature are those of the students' own space; and, if not of their own time, at least they are of that time period shared by their own immediate ancestors. Therefore, studying Canadian literature provides useful opportunities for helping students discuss important issues. Such study will help students understand and make decisions about their lives and the lives of the people involved in the literature.

Cameron argued that a country defines itself through its artists and that we should insist on the natural right of our students to share the experiences of those poets, dramatists, novelists, and historians who, through the years, have contributed to our national literature.

6. The teaching of Canadian literature allows us to respond to literature more meaningfully.

A sixth reason for teaching Canadian literature is directly related to what teachers of literature are doing. By having their students experience literature, teachers are helping them to move towards a key realization; namely, literature is an imaginative representation of life. The more students are able to respond in some personal, deeply-felt way to the people and places and events in a work of Canadian literature, the more they will be able to appreciate the artistic rendering of that material in the literature of other countries.

In studying Canadian literature, students will realize that creation of their national literature is a living, breathing activity happening around them right now. This would be particularly evident if students have the opportunity of meeting and listening to Canadian authors. Such visits would also give meaning to the students' own writing activities, allowing them to see themselves as part of a writing community and tradition.

7. Canadian literature should be taught simply because it is good literature.

Many Canadians argue that we should teach Canadian literature simply because it is good literature. In discussing the quality of Canadian literature, Barry Cameron argued that Canadians have an unfounded inferiority complex when it comes to their own national literature. Cameron (1980:60) contended that we should not study Canadian literature simply because it is Canadian, but because it is excellent literature.

> The literary explosiveness of the past decade and a half [since 1964] has produced a recognizable and relatively large body of worthwhile Canadian work. ...It should be obvious, in other words, to even the least perceptive of our curriculum designers that, as one distinguished Canadian teacher (Northrop Frye) has put it, Canadian literature is "no longer a gleam in a paternal critic's eye."

B. Against the Study of Canadian Literature

There are a number of negative arguments about the teaching of Canadian literature, with some individuals arguing that it is harmful to mandate the teaching of Canadian literature in Canadian secondary schools.

1. The teaching of Canadian literature increases nationalism at the expense of artistic merit.

One criticism contends that the teaching of Canadian literature results in Canada arrogantly locking out the world beyond its borders and going its own way. Proponents of this view contend that, in a course emphasizing Canadian literature, students study the literature written in Canada or by Canadians in a nationalist context and not simply on its artistic merit.

Northrop Frye argued that over-stressing the teaching of Canadian literature is parochial and leads to an over-emphasis on Canadian nationalism and Canadian identity and a de-emphasis on other national literatures. This view is apparent in Frye's conclusion to Klinck's Literary History of Canada, where Frye (1965:319) noted the "avalanche of material" in the past decade. In addition, in The Bush Garden: Essays on the Canadian Imagination (1971:i), a collection of his reviews of Canadian literature, Frye stated that his perception is "mainly concerned with world literature" rather than with the homegrown product. Critics like Frye are apprehensive that literature that has less artistic merit will be taught while superior works by non-Canadians will be ignored.

2. The teaching of Canadian literature restricts students' education.

A second reason given against the teaching of Canadian literature is that such study will restrict a student's literary education. This stance suggests that the danger of increased attention to Canadian literature is that it may become all-inclusive, leading inevitably to Canadians reading second-rate indigenous literature simply because it is "theirs," and closing their eyes to anything written anywhere else. Birdsall et al. (1979:3) warned against such a narrow outlook.

> Just as one of the reasons for reading Canadian books is to learn about Canada, so we should extend our interests to Japanese, Chinese, Latin American, African and European literature.

The reasoning is that we should not ignore the rest of international literature (in English or in English translation) at the expense of studying Canadian literature. Students need a broad grounding in the literatures of all the world's peoples and within English literature in all the periods, not just post-1900 literature, where the emphasis in the schools is currently.

If Canadian literature is to be studied at all in the schools and universities, then it should be done so in conjunction with the study of other literatures. The comparative basis provided by studying other literatures is crucial in order to avoid a narrow perspective, a parochial attitude, about literature and in order to arrive at a proper understanding and evaluation of Canadian literature as **literature.**

3. The teaching of Canadian literature increases the danger of regionalism and stereotyping.

A third reason against the teaching of Canadian literature is that, in doing so, teachers are encouraging students to "identify" with the characters despite the fact that one book does not sufficiently represent the whole of each region. The teacher of Canadian literature must avoid implying that certain types of people dwell only in certain regions. Such critics think that to say that teaching Canadian literature promotes the development of a Canadian "identity" presupposes that the characters, settings, and situations in that Canadian literature are ones that the students can realistically identify with.

For example, Northrop Frye (1971:i-ii) noted that "the question of Canadian identity so far as it affects the creative imagination, is not a 'Canadian' question at all, but a regional question." Frye (1971:ii) explained that "identity is local and regional, rooted in the imagination and in works of culture." He argued that it is easier to identify with something or someone in a literary work if one can relate the background, personality, or experiences portrayed to one's own personal experience or situation. If the incorporation of more Canadian literature is to promote the development of a Canadian identity in the students, then that Canadian literature must reflect the **diversity** that is Canadian culture.

4. The teaching of Canadian literature suffers because of low teacher effectiveness in the area of their national literature.

A fourth argument against the teaching of Canadian literature in secondary schools is the contention by some that ineffective teaching is presently taking place because many teachers have had no formal training in Canadian literature and cannot competently deal with the subject. People who hold this view argue that the ways in which teachers present Canadian literature--and indeed **any** literature--are inadequate in light of what young people require in our society.

A. B. Hodgetts, director of the National History Project, in his report entitled What Culture? What Heritage? (1968) investigated, among other things, the effectiveness of the teaching of Canadian literature, history, social studies, and civics in the elementary and secondary schools of all ten provinces. Although Hodgetts' report was not specific to the teaching of Canadian literature, his comments on Canadian studies in general are significant in that they encompass the particular area of literature. Hodgetts (1968:115) was highly critical of the quality and nature of civic education, commenting that "the winds of change have not brought new life to the Canadian Studies classroom." Hodgetts clarified his statement by saying that the courses lacked contemporary significance, since a great many aspects of human endeavor which should be an integral part of the curricula, are virtually ignored. He therefore recommended, among other things, that curricula be revamped to include more Canadian material which would serve to give our young people a much greater understanding of their country and its problems.

Hodgetts' report indicated that continued teacher emphasis on meaningless detail seems to deaden and paralyze rather than quicken any natural interest and imagination the student could, in other circumstances, be expected to bring to an attempt to understand the ideas portrayed in good literature. He (1968:116) asserted that

> the great majority of Canadian studies lessons we observed were trapped within the pages of a single textbook....More frequently, they [the students] were going through the mechanical question-answer routine based on the factual recall of a few assigned pages in the textbook. Even if the deficiencies in subject matter were corrected, through the development of new programs, very little would be accomplished unless we also overhaul the teaching methods now being used in most Canadian studies classrooms.

Hodgetts recommended that a Canadian Studies Consortium sponsored by the Council of Ministers be established to make "radical" changes in the scope, content, and teaching methods used in instruction in Canadian studies.

A further development of the contention that Canadian literature is poorly taught is voiced by Priscilla Galloway in her study, Sexism and the Senior English Literature Curriculum in Ontario High Schools (1977:113). Among other shortcomings in the quality of English teaching, Galloway found fault with the English department heads' backgrounds in Canadian literature:

> most heads do not as a part of their responsibility as curriculum planners keep their own reading up to date in the literature being written and published by both women and men in Canada today.

Lionel Wilson, in an article in The English Quarterly (1980:7), suggested that research be conducted to improve the teaching of literature, especially Canadian literature, at the secondary and college levels.

> The study should have a close look at university preparation for the teaching of literature. There should be more liaison between colleges of education and English departments: in other words, between what is taught and how it is taught.

Wilson argued that it is important not only for the schools to offer a stimulating program in Canadian literature, but to teach students in a way that will help them read and interpret selections of literature for themselves.

5. The teaching of Canadian literature is hopeless because of the inability of today's students to read critically.

In addition to the expertise needed to teach Canadian literature, a further difficulty is the problem raised by many teachers that they frequently have senior students with reading difficulties. Such an argument contends that the controversy over the "worth" of teaching Canadian literature is irrelevant in the context of the abilities of today's secondary students. Critics contend that the best Canadian literature is mature in subject matter, sophisticated in technique, and often experimental in style. Therefore, the best Canadian literature poses unique reading problems, depending upon a mastery of critical skills that are often beyond the abilities of the average secondary school student. In discussing some of the special difficulties students face in reading Canadian literature, Birdsall (1979:4) commented that students "may have difficulty comprehending the regional and cultural differences, geographic, ethnic, or historical, portrayed in Canadian literature."

Alex Rodger (1969:89) contended that it would be a great advance if all teachers and lesson plans would always attempt to push students to greater understanding and higher levels of reading skill.

> I take it as axiomatic that our task [as teachers of literature] is not to hand over pre-digested meanings, but to teach our students how to read and interpret for themselves...not to indoctrinate them with an academically hall-marked and guaranteed set of received opinions...but to be reasonably skilled and sensitive readers, able to feel and judge for themselves, with fidelity to the textual facts, in response to any work of literature they may choose to read.

6. The teaching of Canadian literature is difficult because the literature is not of high quality.

Some individuals argue that it is not worthwhile to teach Canadian literature simply because there isn't enough "good" Canadian literature--that most Canadian literature is of low literary quality. The argument follows that since teachers have relatively little time with their students, this time would be better spent with "good" literature--American and British literature preferably.

Mordecai Richler (1975:15) emphasized that he is not "a professional Canada-knocker," but that he does have some problems recognizing the excellence of Canadian literature. Richler (1975:14) pointed out that claims made for Canadian literature "are over-large, even embarrassing." On the subject on the quality of the Canadian novel, Richler (1975:25) observed:

> the novel isn't good enough, is too parochial. There are far too many novels published in this country whose only virtue is that they are home-made, conceived in Canada.

Richler disagreed with the Canadian literature requirements at the university level in Canada, claiming that we are now over-compensating for ignoring our national literature in the past. He (1975:27-28) compared the university's search for worthwhile Canadian literature to a "hunt."

> There is a burgeoning and reputable body of Canadian work, but the hunt, and the academic hunters, still vastly outnumber the Indians. Indeed, it sometimes seems to me that never have so many

> university scalp hunters been out scouring the woods for so few Indians, returning to their typewriters to pound out highly exaggerated accounts of the game available.

Richler (1975:28) concluded his discussion by asking for less "nationalist hyperbole" in our discussions of Canadian literature.

Canadian Literature in Canada's Universities

The history of the availability of courses in Canadian literature in Canada's universities is included in this study because the universities are the training grounds for Canada's teachers. It should follow that, because courses in Canadian literature are becoming more readily available, the universities will be producing more and more teachers who have a background in Canadian literature. It should also follow that, with this background, more and more teachers will feel comfortable in introducing Canadian materials into their classrooms.

In an essay first published more than thirty-five years ago, Desmond Pacey (1969:49) discussed the responsibilities of the universities to Canadian literature, noting that

> there are...two respects in which the universities have fallen short of their maximum potential service to our literature: they have been too reluctant to accord it a significant place in the formal undergraduate and post-graduate curriculum, and they have not performed adequately the function which they alone are fitted to perform, namely the scholarly investigation of our literary history.

Within the past two decades there have been a number of studies which surveyed the Canadian literature course offerings at various Canadian universities. For clarity's sake, these studies are referred to as "reports."

A. The Page Report (1972)

A survey of the course offerings of twenty-two selected English-speaking universities across Canada was conducted by Professor Robert Page of Trent University in 1972. Four departments, namely English, History, Political Science, and Sociology were checked to find out the ratio between the number of undergraduate courses with primarily Canadian content and the total number of courses offered. English had the lowest percentage, with 5.9 percent of all English courses offered being devoted primarily to Canadian literature. This prompted Page (1972:3) to comment that "most Canadian universities give too little emphasis to Canadian studies in their curriculum."

B. The Symons Report (1975)

A substantive development regarding Canadian studies in Canadian universities was the establishment in 1972 of the Commission on Canadian Studies, chaired by Professor T. H. B. Symons, by the Association of Universities and Colleges of Canada. The commissioner and his staff spent three years examining the state of teaching, research, and publication about Canada before releasing Volumes I and II of To Know Ourselves: The Report of the Commission on Canadian Studies in 1975. Within Symons' two volumes are 295 specific recommendations and approximately 1000 general proposals. One essential message of the report (1975:20) was that university students have been more interested in taking courses on Canada than universities have been in offering such courses. The Commission (1975:40) indicated that only eight percent of undergraduate English courses at Canadian universities dealt in any substantial way with Canadian literature. [A survey conducted by Dawn Aspinall for the Committee for Resources in Canadian Literature of the Association of Canadian and Quebec Literature (1974) provided comparable figures with detailed commentary for the academic year 1973-1974.]

The Commission (1975:42) pointed out that the neglect of Canadian literature had been particularly pronounced at the post-graduate level, where "a number of the long-established universities seem to have made it almost a point of honour to avoid offering courses in this field." For example, one university mentioned had been offering over sixty graduate courses for several years, including only one course in Canadian literature among them. Another university was offering some forty graduate courses without including even one option in Canadian literature. [This relative neglect of graduate studies in Canadian literature can also be determined from an examination of the annual volumes of

Canadian Theses, which the National Library of Canada began to publish on a regular basis in 1960.]

Another recommendation of To Know Ourselves (1975:134) dealt with the exposure of potential teachers to Canadian studies, with the Commission recommending that

> a particular effort be made by universities in the field of teacher education to ensure that future teachers in elementary and secondary schools of this country are given greater opportunity to acquire a fuller knowledge of Canadian society, culture, institutions and circumstances than is now often provided in the curriculum of teacher education programs.

It should be emphasized that the comments apply to the period ending in 1974. As a result of the publishing of the first two volumes of To Know Ourselves, the Writers' Union of Canada sponsored, through the Writers' Development Trust, the preparation of a series of handbooks on Canadian literature and language. The Introductory Handbook: Resource Guides for the Teaching of Canadian Literature stated that the rationale for the project drew heavily on the findings and the recommendations in To Know Ourselves.

C. Report of the Committee of Inquiry into Non-Canadian Influence in Alberta Post-Secondary Education (1980)

In the late 1970s the Minister of Education for the Province of Alberta appointed The Committee of Inquiry into non-Canadian Influence in Alberta Post-Secondary Education (1980:2) to study the "influence on Canadian content in programmes of study in Alberta post-secondary institutions."

Through the Minister of Education, the research department of the Committee conducted a survey of university students throughout the province. The questionnaire, returned by 475 of 900 students, allowed the participants to describe their experience with Canadian literature, to estimate the attention given to Canadian aspects and/or issues in courses which they had taken in their major area of study.

The Committee (1980:123) found, among other things, that the emphasis on Canadian phenomena was less prominent in English, psychology, and fine arts ("art," "drama," and "music" grouped together). Another finding of the study was that Canadian instructors were found to exceed non-Canadian instructors in their emphasis on Canadian phenomena in each discipline.

The Committee reported responses from the heads of fifteen departments of the three universities participating in the study (1980:124-125). Some English departments explained their comparative inattention to Canadian literature by stating that students should know Canadian literature, but they should know it with a "good background of literary knowledge and a sense of continuity." One department felt that the Committee's investigation will "cause every educator, foreign or Canadian, to examine his subject with an eye to the inclusion of appropriate significant Canadian material in his teaching."

D. Canadian Universities Today

During the last fifty years, a quiet revolution has been taking place in the universities of Canada. There are now a large number of undergraduate classes in Canadian literature at most universities. Graduate courses and graduate theses on Canadian literature grow more numerous every year, as do the books, anthologies, and periodicals like Canadian Literature, which are devoted to the academic study of this subject. Over the years the Univer- sity of Alberta, for example, has offered an increasing number of undergraduate and graduate courses in Canadian literature. Over the past three decades, the Department of English offered the following number of junior, senior, and graduate courses in Canadian literature: no courses in 1960, one course in 1965, two courses in 1970, eight courses in 1975, nine courses in 1980, and ten courses in 1985. In 1988, the Department of English offered twelve **senior** courses in Canadian literature, while only seven senior courses were offered in American literature.

Canadian Literature in Canada's Secondary Schools

As Canadians continue on their path towards establishing a national identity, many are demanding that secondary students be given the chance to learn more about their native literature, culture, and heritage in school. Following are some of the reports and projects that have, in the last two decades, attempted to explore this situation.

A. The Canada Studies Foundation (1970)

A. B. Hodgetts' book, What Culture? What Heritage? (1968), was the final report of the National History Project, initiated and sponsored by Trinity College School. Based on an extensive two-year fact-finding investigation from coast to coast, the report presented a severe indictment of what Canadian schools were teaching young Canadians about their own country. In the field of English language arts instruction, Hodgetts' study communicated many ideas, but one overall message. Canadian literature was being poorly taught and badly received.

Hodgetts (1968:120) expressed the hope that "new instruction materials and practices can be designed within our basic frame of reference which will allow the students to discover a real and vital Canada for themselves." Hodgetts' recommendation for a consortium became a reality when the overwhelming response of Canadian politicians to the findings of his book resulted in the establishing in 1970 of The Canada Studies Foundation. The Foundation's aim was to support interdisciplinary and inter-regional curriculum development projects across the country. It was developed with the approval of the Council of Ministers of Education and was designed to improve the quality of studies about

Canada in the school systems of the ten provinces. According to George Tomkins (1972:9-10), one of the aims of the Foundation was

> to identify the kinds of intellectual skills, attitudes, and value systems that civilized living in a country like Canada requires; to develop the kinds of course content and teaching methods that will promote these skills and values.

The Foundation was not concerned with presenting a total curriculum package, but attempted to enrich existing curricula with new Canadian materials and new teaching approaches of "demonstrated unity and excellence."

The Foundation funded a number of projects on an interprovincial basis. One project related to English education was the work of a Project Canada West team in Regina which looked at writers' portrayals of Canadian cities as found in various literary genres: the novel, the short story, poems, and other sources both creative and journalistic. The team collected and analysed a large volume of Canadian literature, stating its belief that a knowledge of Canadian writers and writings helps students to better understand their own environment.

B. The Stewart Report (1974)

Course Countdown: A Quantitative Study of Canadian Literature in the Nation's Secondary Schools (1974), headed by Sandra Stewart, researched Canadian universities, provincial departments of education, and school boards to see if they had taken appropriate responsibility to encourage the teaching of our literary culture in secondary schools. This report was the first statistical analysis of the teaching of Canadian literature in high schools and universities. The researchers mailed a four-page survey to 20 percent of Canada's public and Catholic secondary schools; 410 schools were randomly selected out of the nation's 2,050 secondary schools.

The Stewart Report found that only up to 15 percent Canadian content was represented in most secondary English courses. In addition, of the schools in the sample outside of Ontario, 89 percent offered no Canadian literature or only a minimal amount. Two-thirds of the national sample were not satisfied with the role their provincial government played in helping set up Canadian literature courses in schools. It was also found that 77 percent of teachers felt that Canadian students should be required to study their own literature. Over 50 percent of the teachers said they did not have adequate access to resources such as anthologies, criticism, and textbooks and that teachers were interested in courses that would give them useful information about Canadian literature. More than 50 percent of the schools expected to increase their Canadian literature content within a few years.

As a result of reading Sandra Stewart's report, Margery Fee and Ruth Cawker (1976:ix) observed that "there were no bibliographical guides designed specifically for teachers" and therefore designed Canadian Fiction: An Annotated Bibliography to help teachers in the selection of books. The authors attempted to list and annotate critical works; the short descriptive annotations furnished enough information to assist the users in deciding which books would most likely suit their needs and tastes. The report provided references to critical material, a thematic subject guide, and cross-references to short stories and their resources.

C. The Foley Report (1974)

The following statement by Jim Foley (1974:10), director for the Canadian Studies Literature sub-project in Port Colborne, Ontario, pointed at an inadequacy in the offerings of Canadian literature in Canada's high schools.

> During the life of our educational system, students have been introduced to both British and American writers. For the most part Canadian writers have been excluded. By this exclusion the high school students have been deprived of their Canadian background.

According to Foley, one fact that revealed the effect of the great concentration on foreign literature in Canada's schools in the past was that very few Canadians could give the names of Canadian writers.

The chief factor responsible for the situation Foley and others have described is that, although it is generally accepted that a people is known through its literature and literature reflects culture, there have been few concentrated efforts to make the study of the national literature a compulsory requirement in Canadian schools. Foley's Project Canada West curriculum development sub-committee in Regina, Saskatchewan, after analysing a large volume of Canadian literature, including poems and novels on urban environment, expressed its conviction that, since writers and poets are the barometers of their society,

> the deplorable lack of knowledge and familiarity with Canadian writers can be changed by a course which allows students to explore and use the works of Canadians and thus become more familiar, more critical and more aggressive of their Canadian literary heritage.

One of the principal recommendations Foley made was that curricula in the schools be redesigned so that students would be able to study Canadian history and literature more intensively in order to gain a much greater understanding of their country and its problems.

D. The Dicosimo Report (1975)

In response to the growing national concern over the lack of Canadian content in Canada's public school curriculum, the Evaluation Section of Planning and Research, Manitoba Department of Education, initiated the Canadian

Literature Research Project in December of 1974 and operated until June of 1975, a period of six months. The Project surveyed Manitoba's language arts teachers, providing the basis for statistics on the amount of Canadian content actually being taught in Manitoba's high schools. In A Status Report on the Canadian Content in K-12 the project's director, Joanne Dicosimo (1975:1), explained

> ...in Manitoba, this concern has been voiced by individual parents, community groups, teachers, school administrators, and various other organizations. Two national surveys had focused this concern particularly upon the Language Arts aspect of the school curriculum. Aware of this evidence of national concern over the lack of Canadian content, and having been questioned by a number of people about the status of Canadian literature in Manitoba's public school curriculum in particular, the coordinator of the Evaluation Section initiated the organization of the Canadian Literature Research Project.

One objective of Dicosimo's project (1975:1) was to "produce a status report on the Canadian content in the K-12 Language Arts curriculum of Manitoba's public schools." Dicosimo (1975:46) found, among other things, that: (1) only 17.4 percent of all of the reading materials used in the language arts programs of Manitoba's public schools were Canadian; (2) Manitoba language arts teachers relied on a very few Canadian books and even fewer Canadian authors; (3) language arts teachers were dissatisfied with the Canadian content in their language arts programs in terms of both its quantity and quality; (4) Manitoba teachers found the existing supports and resources for teaching Canadian literature highly inadequate.

E. The Hale Report (1975)

In 1975, the Atlantic Institute of Education published Alice K. Hale's The Use of Canadian Literature in Atlantic High Schools. Denis Cassivi and Michael Marriott (1975:i), coordinators of the Lighthouse Learning Program, explained Hale's mandate in the Foreword to the book.

> The Lighthouse Learning Project began its work in the fall of 1971 with a mandate to identify, promote, and disseminate information on educational initiatives in the Atlantic Region. Central to our definition of educational initiatives was the promotion of educational excellence through the use of local resources. In terms of the Atlantic Provinces, the implications were great, especially in the area of curriculum development. Materials having any relevance to the region and, indeed, to the country, were sparse and, in some subject areas, non-existent. This was essentially the case in the use of Canadian materials in English Literature programs.

Commissioned to focus on the development of work in Canadian literature in the schools, Alice Hale (1975:1) commented that "Canadian literature is, relatively speaking, a new subject on the high school curriculum." Hale outlined her experiences and approaches to teaching Canadian literature and discussed ways in which she attempted to give her grade twelve students an introduction to Canadian literature and to ensure maximum opportunity for student choice of authors and/or topics to pursue. She discussed the "quest" novel, women in Canadian literature, French Canadian literature in English, and included the scripts of interviews with Malcolm Ross, Thomas Raddall, and Alden Nowlan. Hale finished her report with lists of specific works of literature that are effective in the classroom.

F. The Galloway Report (1977)

Priscilla Galloway's doctoral thesis, Sexism and the Senior English Literature Curriculum in Ontario Secondary Schools, made reference to the use of Canadian literature in high schools. According to Galloway (1977:305), the "vast majority of literature [studied in Ontario public high schools] is not Canadian." Specifically, with data drawn from a sample of forty-two high schools, descriptive analysis (1977:ii) showed that "86 percent of the literature taught is not Canadian." Proportions of Canadian writing studied varied significantly from genre to genre (1977:319): novels--19 percent; drama--one percent; short prose--12 percent. Novels and drama provided the extremes, with novels constituting the highest percentage of Canadian content and drama the lowest. Not surprising, Galloway found (1977:331) that "there is a significant difference between schools in Canadian content in the literature curriculum," with percentages of Canadian content varying from a low of seven percent to a high of 29 percent.

G. The Broten Report (1980)

Course Countdown (1973-1980), a follow-up to Sandra Stewart's 1974 Course Countdown report, attempted to survey high school English teachers in 1980--six years after the earlier study--to determine exactly how much of our country's literature actually reached the classroom. The 1980 study, which was headed by Delores Broten, included a three-page questionnaire mailed to the head of the English department in one out of every three senior high schools within Canada's public school systems. There was a response rate of 41 percent (190 out of 460 schools responded).

Some results of the 1980 Course Countdown were as follows. As in 1973, one-third of the schools sampled offered a concentrated course in Canadian literature. There was an increase since 1973 in the amount of Canadian literature taught in the Maritimes, and more schools in smaller cities were found to be teaching Canadian literature. In 1973, 83 percent of the schools reported had a course with "some emphasis" on Canadian content within their English departments. By 1980, 85 percent of the schools reported offering at least one course with some Canadian content. The 1980 survey also asked the heads of English departments to estimate the proportion of Canadian content in the courses with "some emphasis" on Canadian literature. In more than two-thirds of the schools across Canada, this emphasis was reported to consist of less than one-quarter

Canadian content. Also, in 1973, only 27 percent of the teachers reported that they found adequate provincial government guidance for setting up courses in Canadian literature; but, by 1980, 46 percent of the department heads stated that provincial government guidelines were adequate. Finally, there was an improvement in teachers' access to resources. In 1973, 38 percent of the teachers reported no access to the materials necessary to teach Canadian literature; but, by 1980, the percentage of complaints fell to 28 percent.

The Broten report (1981:21) pointed out that, "if Canadian literature is to be promoted in our schools, the impetus for this movement must begin with the people who are teaching it." Many of the English teachers surveyed, did not have a great amount of respect for Canadian writing. However, those who did teach a course in Canadian literature found it a rewarding and enriching experience. The study (1981:24) contended that

> ...the decade of the seventies was a discouraging one for supporters of Canadian literature. Although there were many attempts by authors, publishers and educators to upgrade the amount of our country's literature in our school system, the situation did not improve substantially between 1973 and 1980.... The fact remains that most students still graduate from school with almost no exposure to their country's literature.

The Course Countdown 1973-1980 report indicated that there had been little change in the percentage of courses in Canadian literature taught, nation-wide, between the years

1973 and 1980, and concluded that (1981:1) "the results were disappointing for those who took an avid interest in Canadian content."

H. The Gambell Report

In his essay "A Selected Review of Literature in Canadian Curricula" Trevor J. Gambell (1986) reviewed selected English and language arts curriculum guides from Nova Scotia, Ontario, Saskatchewan, Alberta, and British Columbia. One section dealt with the Canadian contexts of the literature programs in some of these provinces.

In addition to Alberta, the author concentrates on the use of Canadian literature in Ontario and Saskatchewan. The basis of the objectives of the Ontario curriculum guide, according to Gambell's study, are cultural heritage and personal growth models. Gambell (1986:155) noted that one of the objectives of the Ontario curriculum guide is to "understand Canada's broad cultural heritage and peoples belonging to social and cultural groups other than their own." The Ontario guide does not mandate Canadian literature although it does recommend that some literature should be Canadian. The honor graduation year (Grade 13) program includes a statement that "Canadian authors should be well represented." Intensive study courses on "special topics," such as Canadian literature, are also included in the province's curriculum guide. The Saskatchewan curriculum guide divides literature according to nationality, with the first half of the Grade XII English course devoted to British literature and the second half being about equally divided between American and Canadian literature. Gambell concluded this portion of his essay by commenting that the use of Canadian literature "still varies considerably, is largely based on the material available, and relies heavily on the teacher's discretion."

The Teaching of Canadian Literature in Alberta

Looking back over the history of the teaching of Canadian literature in secondary schools, it is apparent that many Canadians have been demanding that students be given the chance to learn more about their native literature in high school.

A. Textbooks and Anthologies Used in Alberta in the Past

Some Canadian literature has been taught in Alberta's public schools since at least 1887--this was the date of the oldest reader used in Alberta schools that could be located. Therefore, it follows that some conscious or systematic efforts were made by curriculum planners and textbook publishers to ensure that Canadian material was included. (Appendix K contains a list of some of the textbooks and anthologies used in Alberta in the past hundred years.)

By the 1950s, M. M. Boyd's Creative Living series (1954) dominated high school English classrooms in Alberta. Almost every literary form (excluding, of course, the novel and the full-length play) was represented in this series. Alberta's 1954 English Curriculum Guide (1954:38) stated:

> Because the series was conceived for use in Canadian schools by Canadian students, the Creative Living series approaches literature from a Canadian point of view.

The guide denied any charge of chauvinism (approximately 25% of the selections are Canadian), and mentioned that British and American literature are also included in the series.

From the early 1960s, American textbooks used in Alberta began to be "Canadianized." Canadianized materials are American sources which have been changed in order to reflect a Canadian heritage. This is done by a group of editors who replace stories or sections with appropriate Canadian content. The Canadianization of materials goes further than surface changes. Basic American assumptions may be displaced, and subjects which are "more Canadian" may replace them.

Since in recent years the Curriculum Branch of Alberta Education has engaged in multiple authorizations of literary materials and has decentralized decision-making regarding textbook selection, the "Canadianization" process has been used less frequently. The Curriculum Branch is no longer able to guarantee publishing companies a market for their textbooks. Thus, the Curriculum Branch has lost the small element of bargaining power which it used to have to effect the Canadianization of foreign reading materials before their purchase. Nevertheless, many Canadian texts are available to Alberta's English teachers and many Canadianized texts accompanied the 1982 program.

B. The Alberta Heritage Learning Resources Project

A concern of many Albertans about the lack of Canadian content in many of our schools led to the creation of the Alberta Heritage Learning Resources Project. Designed in 1977 and published in 1980, this project, an $8,387,000 investment of the Alberta Heritage Savings Trust Fund under the direction of the Curriculum Branch of Alberta Education, provided additional Canadian learning resources for Alberta schools.

The Heritage Project was divided into six segments, with the fifth segment, the Western Canadian Literature for Youth series, outlined in a publication from Alberta Education as follows:

> Western Canadian Literature for Youth. This ten-volume series of selected literary works about Western Canada has been created for students in junior and senior high schools. Three hundred and forty-nine western Canadian authors are represented in these anthologies.

The series' Managing Editor, Theresa Ford, pointed out that the educational objective of the project was "to provide additional Canadian content learning resources for the language arts, social studies, and science curricula of Alberta schools." The Heritage project has been most important in terms of Alberta curriculum, providing cultural literary resources for elementary and secondary school students. There is no doubt that this project has complemented the emphasis on Canadian content in the 1982 senior high school language arts curricula.

Marion Langford (1983:40) studied the implementation of the Western Canadian Literature for Youth series in Alberta and, among other things, found that 43 percent of the teachers were making some use of the series; that lack of time is the chief reason for teachers not using the series; that inservice does not guarantee implementation; and that implementors' and students' reactions were positive towards the series.

C. Canadian Materials in Alberta's Approved Textbooks List

Under the present system in Alberta, the Department of Education operates a School Book Branch to facilitate the acquisition of resource materials which are recommended by policy committees and the Curriculum Board as useful in teaching the programs. The Branch stocks and supplies copies of all recommended textbooks at a 40% discount. An Approved Textbooks booklet is compiled and published every year by the Curriculum Branch of the Department of Education and is distributed to all Alberta public schools.

This chapter began by discussing the complexity of curriculum implementation, with an emphasis on recent scholarship on the subject. Aspects of curriculum implementation that are looked at are curriculum plan versus school practice, factors affecting implementation, and factors supporting and inhibiting curricular change. Also discussed are some fairly current perceptions of what constitutes the Canadian national identity. The Canadian literary identity is considered from a historical perspective, beginning with opinions voiced over one hundred years ago and concluding with more current ideas. The next section of the chapter presents arguments for and against the teaching of Canadian literature. Next looked at is the state of the teaching of Canadian literature in Canadian universities and secondary schools, with an emphasis on fairly contemporary and major reports. The chapter concludes with a more local view, concentrating on the teaching of Canadian literature in Alberta.

CHAPTER III

RESEARCH METHODOLOGY AND DESIGN

The preceding chapter presents a summary of the literature on curricular implementation in general and the implementation of Canadian literature in Canada's secondary schools in particular. The purpose of this chapter is to examine the methodological considerations and decisions which went into the design and execution of this study.

In keeping with the researcher's methodological and philosophical bias toward a broad "open systems" world view, a research model was required which would allow sufficient breadth of study to characterize fairly the myriad of forces brought into play, while at the same time focusing to a sufficient extent to determine accurately the nature of events at the level of the English classroom.

The study was conducted in three stages. The first phase involved the simultaneous development of a questionnaire and interview format with the aid of a pilot study to assess the suitability of particular data-gathering techniques.

The second stage involved the data collection, including gaining access to a group of practising English 20 teachers, selecting the sample, and distributing and gathering the questionnaires, and conducting the interviews.

The third phase was the actual process of analyzing and interpreting the data. Relationships between the questionnaire and interview results were inferred and reported.

Developing the Questionnaire and Interview

The data for this study were collected through what L. R. Gay (1976:57) referred to as "two widely accepted descriptive research procedures," namely, questionnaires and interviews. Since no suitable instruments were found to assist the investigator in conducting a questionnnaire and interview dealing with the topic at hand, it was necessary for the researcher to construct both instruments. Both these instruments were presented to a group of pilot teachers for consideration. On the basis of the insight provided, the questionnaire and interview instruments were tested and modified where necessary. Revisions were made to further refine the instruments, and the final copies used in the study were identical to those that appear in Appendices A and B.

Such a descriptive method of research is concerned with a clear definition of the problem and the collection of facts and opinions about the present condition of things. Descriptive research not only gathers information about prevailing conditions, practices, and attitudes but also identifies and clarifies relationships among variables. Descriptive research involves assessing attitudes or opinions of individuals concerning the current status of the subject being investigated.

The major purpose of the present study is to examine the perceptions of various high school English teachers regarding the implementation of Canadian literature into English 20 classrooms in Alberta. The study is concerned with comparisons, relationships, attitudes, and opinions of teachers regarding their teaching preferences and, as such, exhibits the foregoing characteristics of descriptive research. In applying the historical interpretive approach to this study, the researcher was careful to try to be unbiased enough to see the various situations "as they are." The meanings which the teacher respondents brought to the situation were disclosed through completion of semi-structured interviews. The personal interviews searched for the deeper structures of meaning embedded in the situation, which the teacher questionnaires could not address.

A. The Questionnaire

According to Ary et al. (1972:169), the questionnaire as a research instrument is very efficient and practical and allows for the use of large samples. Van Dalen (1979:152) added that the questionnaire allows objectivity, intensity, and standardization of the observations of the respondents. The procedure of utilizing a teacher questionnaire is a fairly traditional research method. Yet it permits a means of exploring in detail various aspects of the particular problem at hand, in this case, the implementation of a curriculum innovation. The questionnaire instrument allowed the researcher an opportunity to find answers to a number of implementation-related questions, and to do so consistently and efficiently.

The questionnaire was pre-structured. From the literature and other surveys, the researcher derived a list of possible variables on which teachers could indicate their thoughts and feelings. Specifically, an attempt was made to determine the reaction of teachers to the Canadian literature requirements as suggested in the Alberta Senior High School Language Arts Curriculum Guide (1982). Also investigated was the extent to which Canadian literature is being used in the English programs, factors which have motivated teachers to introduce their students to Canadian literature, titles of Canadian works being studied and the selections which students have found to be particularly appealing, criteria teachers use in selecting Canadian literature for study by their students, and the future plans for teaching of Canadian literature being considered by the teachers. To avoid the objectivity and the narrow scope of seeking control by dominating the "reality" of the implementation, an open-ended component was appended to most of the questions. The open-ended sections were effective in that they allowed the respondents a good deal of flexibility--an appropriate characteristic used in connection with teaching, which contends with what it means to be human.

Another decision that was made in compiling the questionnaire was to categorize the literature by genre, such as poem, novel, drama, or short story. A further decision was made to categorize the percent of time used teaching each literature item, rather than counting each item equally in the overall analysis. This decision meant that recognition was made of the fact that, in the majority of programs, most novels and full-length plays will receive more intensive, or in-depth, treatment involving more class time and more out-of-class student time on individual projects than will the shorter selections. In compiling the responses, the investigator arrived at an overall picture of the teachers' perspectives.

B. The Interview

To counterbalance the questionnaire's possible shortcoming of having an overly-limited capacity, this study included teacher interviews in which participants were asked for their interpretations of various ideas and procedures. The interview section of the study sought to disclose the structures of interpretive meanings. This methodology's root activity is communication, relating people to their social world. Within the interview format, the relationship of people to their world is conceptualized in a frame which unites theory and practice within the human subject. The individuals actively contribute to and structure their own meaning and experience. This perspective thus looks upon each person as an active, integrating, and structuring individual.

There are distinct advantages to be derived from the use of interviews. Tuckman (1978:212) suggested that they are more accurate than questionnaires, that they provide for unstructured responses, and that the rate of participation is good. Tuckman (1978:211) also argued that people tend to talk more freely than they write, hence more information can be generated from interviews. adamer (1975:330) referred to questioning as an art which preserves the structure of openness and which enables the conversation to continue.

> The art of questioning is that of being able to go on asking questions, i.e. the art of thinking. It is called 'dialectic,' for it is the art of conducting a real conversation.

This study employed interviews to supplement data collected from documentary (questionnaire) sources and also to serve as a means of cross-validation of information. After they had completed the questionnaires, nine participants were interviewed in an attempt to clarify and to amplify their responses to the questionnaire.

One problem faced by the investigator was which particular format of interview would be most useful and feasible in terms of eliciting data. The goal was to select a format that would have the interviewees work **with** the interviewer rather than **for** the interviewer.

A review of literature on interview procedures suitable for this study turned up three major forms, each with its own assumptions and format and each with its unique form of resulting data. Interview types tend to be classified according to their degree of structuring and standardization. There is probably not one "best" form of interview, nor is it necessary to adhere to only one form when multiple types of data are needed.

The **structured interview** is the most highly structured and standardized form of interview; the wording and order of all questions is exactly the same for every respondent. The assumption underlying such a form is that the respondents have a sufficiently common vocabulary so that it is possible to formulate questions which have the same meaning for each of them.

The **unstructured interview** is the least structured, least standardized form of interview; there is no predetermined set of questions or order. The lack of a schedule gives the interviewer the freedom to probe particular areas, and to raise and test specific hypotheses during the course of the interview.

The **semi-structured interview** is a third form. With this format, questions are not asked in a particular order but basic information is nonetheless covered. The underlying assumption is that no fixed sequence of questions is satisfactory for all respondents; the most effective sequence for any respondent is determined by his or her readiness and willingness to take up a topic as it comes up. In this particular format respondents might raise issues that would never have come up otherwise; and, as well, they might summarize an entire section from the schedule through a monologue. As well, there is the assumption that the interviewer will cover all of the relevant issues and discover new ones.

Such semi-structured interviews, according to L. R. Gay (1976:134), have the advantage of being flexible and of yielding more accurate and honest responses since they allow the investigator to explain and clarify the questions. Van Dalen (1979:158-160) noted that semi-structured interviews allow the investigator to probe deeper into a problem. Borg and Gall (1983:442) also thought that the semi-structured interview is the most appropriate for education studies because it permits the use of initial and follow-up responses, thus allowing the interviewer to better understand the respondents' opinions and the reasons behind them. Further, it has the advantage of being reasonably objective. Such an interview format was described by Gorden (1980), Brown (1980), and Codd (1981) as one that lets the interviewer capture the best of the structured interview and the completely unstructured interview.

It was decided to use semi-structured interviews, loosely focusing on those issues of interest to the interviewer but allowing respondents freedom to express any views on these or other issues related to the implementation of Canadian literature. This compromise procedure ran the risk of (a) not obtaining the precise information possible from a more tightly structured interview and (b) restricting the range of arguments that teachers might put forward in a completely open-ended conversation. However, the semi-structured interview format was selected because it would allow the interviewer an opportunity to capture the best of both the structured interview and the completely unstructured interview. Such a format would allow the use of direct descriptive questions and also relatively more unstructured, open-ended questions and probes.

The interview process with practising professionals was intended to focus on the teachers' perspective of curriculum in Canadian literature in order that the researcher could gain an understanding in a broad sense of the teachers' "reality" as they consider what and how to teach each day. The interview approach allowed the researcher to theorize about curriculum in a manner that views curriculum from the teachers' perspective.

The task of developing the interview instrument used in this study was to identify questions which would result in a valid description of what a teacher is thinking and doing.

Another problem was to select which questions would be most useful in eliciting as many volunteered statements as possible. An initial listing of required information was made and became the basis for a series of questions to be used in the interview as a guide for discussion by the interviewer and to provide a record of the interview. A consideration in developing questions for the interview schedule was the terminology. The researcher was careful not to overestimate teachers' familiarity and comfort with terminology related to the innovation in question.

The interview consisted of questions that sought for reasons behind each participant's relative implementation of Canadian literature. Questions focused directly on the teachers' experiences with the implementation of Canadian literature in their English 20 classrooms. Teachers also were asked to describe what they were doing in their classroom instruction that was relevant to the innovation. In asking teachers directly about their experiences with the innovation, the researcher was careful not to suggest "right" answers, answers which may not accurately reflect what the teachers actually were doing. Similarly, although the interviews were conducted in a friendly, collegial manner, the interviewer was careful not "lead" the responses in a certain direction. Through conversation, where elaboration and explanation were possible, the participants had time to reflect on actual practice.

Procedure Used in Securing Data

The researcher attempted an intensive study of the high schools within five districts in Alberta rather than an extensive study of many districts. It was felt that such a province-wide evaluation would have been unmanageable except in a superficial way.

The researcher made application through the Faculty of Education's Division of Field Services to carry out the study during the spring and summer of 1988.

Five school districts in Edmonton and surrounding area were chosen for this study: Edmonton Public, Edmonton Separate, St. Albert Separate, the County of Strathcona, and the County of Parkland. The researcher requested permission of the superintendent of each district to contact the principal of each school.

A list of all high schools in the five school divisions was drawn up. Information to compile these lists was obtained from appropriate school board sources (key contact persons) for each district. The investigator telephoned the principal of each of these schools and asked whether the school's English department head could be contacted. It was pointed out that, because of the nature of the study, teacher participation was essential. The names of school-based English department heads were obtained in the cases where the principal thought it appropriate. The principal or department head distributed the questionnaire survey to the English teachers, who were asked to return the completed questionnaires to the investigator in sealed envelopes provided for this purpose. Each questionnaire was accompanied by a covering letter outlining the purpose of the study, delineating the ultimate utility of the research results to the teacher respondent, inviting the subjects to participate in the study, and assuring them of confidentiality of responses (see Appendix A). Of the twenty-eight schools eligible for inclusion in the study, twenty-three principals agreed to take part.

Through the use of sealed envelopes, the participating teachers were assured that the information they were providing would be confidential and that no authority figure would have access to the information. To assure the respondent's confidentiality and to simplify analysis, the names of the teachers were placed on coded lists, with an identification number assigned each teacher.

The questionnaire survey was carried out in April, May, and June of 1988. Fifty-four teachers who teach English 20 in 23 high schools completed a detailed questionnaire. Afterwards nine of the 54 English 20 teachers who completed the questionnaire were randomly selected to participate in the interviews.

The interviewer personally contacted the nine teachers by phone and invited them to participate in the study.

Having previously filled out the questionnaire, they were aware of the nature and purpose of the study. Interviewees were told that their names would be kept confidential and would not be associated with data in the report. They were told that the approximate time commitment of the interview sessions would be an hour and a half, depending upon the amount of time available to the teacher and the length of response.

The investigator's role in this study was as a participant in the conversation about curriculum implementation of Canadian literature. The interviewer made every effort to enter the teacher interview situations as open-minded and value-free as possible, without letting his past experiences direct his thinking and without looking for evidence to support pre-conceived conclusions. He attempted to look at conversation from the perspective of how what is spoken relates to the actual implementation of Canadian literature in the classrooms.

It was assumed that the relationship between interviewer and interviewee was not one of directiveness but of trust, openness, communication, and joint discovery. The investigator attempted to put the respondents at ease through general profession-related discussion. The result was that the respondents perceived him in the role of an interested colleague. Before the interviews, participants were given a copy of the questions so they would know the type of issues the interviewer was interested in. Nevertheless, bias in interview data is possible. To determine whether the participants felt the interviewer had fairly portrayed their perspective of curriculum as we had discussed it during the interviews themselves, the interviewer re-worded key questions and asked for clarification when necessary.

The series of interviews, carried out in the spring and summer of 1988, took place in various schools, restaurants, and interviewees' homes. The nine teachers were interviewed in depth about the implementation of Canadian literature in their English 20 classes. All discussions with the teachers were audio-taped on a dictaphone and a written transcript prepared from each interview. As it turned out, no more than one teacher was interviewed from any one school, and the nine interviewees were representative of the various stages along the implementation scale from low, to medium, to high.

The replies of the participants to the questions provided a better understanding of their perceptions. As hoped, these conversations proved to be characterized by a profusion of vivid examples, references, and recollections. Many of the comments were shrewd observations of the respondents' experiences as high school English teachers. Since the interview comments shed so much light on the attitudes of the respondents, a considerable number of the comments have been included in this report.

Procedure for Interpretation of the Data

Processing and interpreting of questionnaire and interview information occurred during the months of July, August, and September of 1988. Interpretation of data occurred in retrospect, as questionnaires and interview transcripts were read and re-read. The participants' responses to the questions posed were the major criteria used in the interpretation of data thus obtained. Both questionnaire and interview surveys were completed before analysis took place. Questionnaires were analyzed first, with the investigator reviewing each question individually, with the teachers' responses organized in a series of tables under the headings listed in the Table of Contents for Chapter 4. After this general organizational plan had been worked out, the interview responses were integrated into the various organizational categories. It is hoped that the questionnaire and interview portions of the study, in portraying the teacher respondents' comments and conversations about English curriculum, present a story into which other teachers who read this study may enter.

CHAPTER IV

OBSERVATIONS AND DISCUSSION OF RESULTS

This chapter reports the analysis of the data obtained from the teachers who participated in the questionnaire and interview surveys. Comparisons and contrasts among teachers' perceptions and levels of implementation of Canadian literature are highlighted. Through narration and tables, profiles of the opinions of the teacher respondents are presented in detail.

The analysis of data in this study is descriptive in nature. After carefully scrutinizing the responses to questions asked on the questionnaire and during the interviews, the researcher decided to discuss important features of the study by combining and integrating various parts of the questionnaire framework with the interview responses. Relevant data are tabulated where appropriate, and often are followed by sample responses and interpretative commentaries from the investigator and the questionnaire and/or the interview participants. (Copies of the questionnaire and interview are included as Appendix A and B, respectively.)

Background Information of the Participants

Table 1 presents a summary of the numbers of the respondents in this study. The sample for the questionnaire survey was comprised of 54 classroom teachers selected from those teaching English 20 in five school districts in Edmonton and surrounding area. Of the 28 high schools contacted, 23 schools agreed to participate in the study, while five schools declined. As Table 1 reveals, 54 of the 70 questionnaires mailed to English 20 teachers were returned. This is a 77.1 percent return rate. In addition, nine of the questionnaire respondents were interviewed.

TABLE 1

SCHOOL DISTRICT SUMMARY OF THE SAMPLE OF TEACHERS WHO RECEIVED AND COMPLETED THE QUESTIONNAIRE (N = 54)

	School Jurisdiction Number				
	1	2	3	4	5
Number of English 20 Teachers Who Returned the Questionnaire	10	7	28	5	4
Percent of English 20 Teachers Who Returned the Questionnaire	91%	70%	74%	72%	100%

The English teachers who participated in the study taught in schools of widely varying sizes, ranging from 60 to 2200 high school students, with 31 of the 54 respondents (57%) teaching in schools with populations over 1000. Of the 23 schools involved in the study, four schools had one English 20 teacher, four had two English 20 teachers, seven had three English 20 teachers, three had four English 20 teachers, and five schools had five or more English 20 teachers. Since almost two thirds (66%) of the respondents in the study teach on staffs consisting of three or more instructors teaching English 20, it would appear that these teachers are in a potentially dynamic situation open to the influence of the teaching attitudes and behaviors of their colleagues.

Table 2 presents a summary of the general educational background of the English 20 teachers who participated in this study. The table introduces information with respect to respondents' years of university training and university degrees.

TABLE 2

NUMBER OF YEARS OF UNIVERSITY TRAINING AND NUMBER OF UNIVERSITY DEGREES HELD BY RESPONDENTS (N = 54)

Years of University Training	N	Percent of Teachers	University Degrees Held	N	Percent of Teachers
4	17	32%	1	23	43%
5	17	32%	2	23	43%
6 or more	20	36%	3 or more	8	15%
Total	54	100%	Total	54	100%

Examination of Table 2 reveals that **all** of the high school English teachers surveyed possessed at least four full years of university training; specifically, 32 percent had four years, 32 percent had five years, and 36 percent had six or more years of university training. All participants held at least one university degree, with 58 percent of the respondents holding more than one university degree. Thirteen respondents (24%) possessed graduate degrees.

Table 3 reports the professional backgrounds of the teacher participants, including the number of full-year English courses and the number of full-year Canadian literature courses completed during their university training. Also included in Table 3 is a summary of the number of years since the respondents completed their last university course.

This table demonstrates that 34 of the 54 participants surveyed (63%) had taken at least one full-year university course in Canadian literature, with 52 percent having completed one course and another 11 percent having completed two courses. Further on in the survey, five teachers commented that they planned on enrolling in a Canadian literature course in the near future.

The University of Alberta's Faculty of Education has recently required that all undergraduate students who are majoring in secondary English enroll in at least one three-credit course in Canadian literature from the twelve three-credit courses required for a Bachelor of Education. If the evidence in Table 3 is an indication, this requirement has already improved new teachers' backgrounds in Canadian literature. A cross-tabulation of Table 3 with the individual respondent information reveals that all five of

TABLE 3

RESPONDENTS' BACKGROUNDS REGARDING THE NUMBER OF FULL-YEAR CANADIAN LITERATURE COURSES, ENGLISH COURSES, AND YEARS SINCE LAST UNIVERSITY COURSE TAKEN
(N = 54)

Number of Full-year Canadian Literature Courses			Number of Full-year English Courses			Number of Years Since Last University Course Was Taken		
#	N	Percent	#	N	Percent	#	N	Percent
0	20	37%	3	5	9%	0-3	12	22%
1	28	52%	4-6	19	35%	4-6	6	11%
2	6	11%	7-9	12	22%	7-9	4	7%
			10-12	10	19%	10-12	6	11%
			13-15	6	11%	13-15	9	17%
			16-19	2	4%	16-19	10	19%
						20 +	7	13%
Total=	54	100%	Total=	54	100%	Total=	54	100%

the teachers surveyed who had been teaching for fewer than five years had taken at least one university course in Canadian literature. This ratio of five out of five (100%) is noticeably better than that of the 28 out of 49 teachers (57%) who have been teaching for more than five years and who have completed at least one university course in Canadian literature. One "non-user" of Canadian literature who had been teaching for more than fifteen years, remarked:

> I feel very negligent in incorporating Canadian literature into my English 20 classes. I would be interested in learning about Canadian literature; but not to the intensity found in an English course at the University of Alberta. I would consider an "interest" course or a "how-to" course extremely valuable--we're talking the basics! i.e. approach, sequencing, materials, assignments, etc. (The idea of writing papers and doing research, however, is not on my list of "priorities" at this time).

The figures in the middle column of Table 3 indicate that every teacher respondent had taken at least three full-year English courses at university, with the vast majority (91%) having completed more than three courses. Indeed, 56 percent of the respondents had finished more than six full-year English courses at university. One third of the group (34%) had completed more than ten full-year English courses. The University of Alberta requires six full-year English courses for a Secondary Education English major. If this amount of background is considered an acceptable standard, the majority of English teachers in the study could be considered as being well-prepared in their subject area.

In addition, inspection of Table 3 shows a wide variation in the respondents' most recent previous enrollment in a university course. One third of the respondents (33%) had completed a university course within the last six years, but 60 percent of the teachers last attended university more than ten years ago. In fact, almost one third of the participants (32%) had not taken a university course for at least sixteen years.

Table 4 presents the professional experience of the teachers who participated in the study. Approximately three quarters of the participants (77%) had been teaching for ten years or more and a majority (61%) had been teaching high school English for ten years or more. In addition, over three quarters (76%) of the high school English teachers had been teaching high school English before the 1982 curriculum changes. Of the 54 respondents, only five (9%) had been teaching high school English for fewer than four years.

TABLE 4

TEACHING EXPERIENCE OF SURVEY PARTICIPANTS
(N = 54)

Number of Years Taught	Percent of Teachers	Number of Years Taught High School English	Percent of Teachers
0-1	0%	0-1	0%
2-3	4%	2-3	9%
4-5	6%	4-5	15%
6-7	6%	6-7	6%
8-9	7%	8-9	9%
10 or more	77%	10 or more	61%
Total	100%	Total	100%

Table 5 offers the respondents' opinions of their knowledge of Canadian literature before the 1982 curriculum changes and in 1988, six years after the change. According to the results of Table 5, it appears that the teachers, as a group, considered themselves more knowledgeable about Canadian literature in 1988 than they were before the curriculum change in 1982. For example, 43 percent of the respondents indicated that in 1982 they felt, at best, somewhat limited (categories 1, 2, or 3) in their understanding of Canadian literature; however, by 1988, only 17 percent of the respondents thought their knowledge of Canadian literature was somewhat limited (categories 1, 2, or 3). It must be remembered, however, that six respondents were not teaching in 1982.

TABLE 5

RESPONDENTS' PERCEPTION OF THEIR KNOWLEDGE OF CANADIAN LITERATURE

(N = 54)

	very limited 1	2	3	4	5	very extensive 6
1982	6%	15%	22%	35%	19%	4%
1988	0%	6%	11%	43%	35%	6%

Further inspection of Table 5 reveals that 58 percent of the teachers felt that their knowledge of Canadian literature in 1982 was at least fairly extensive (categories 4, 5, or 6), compared with the 84 percent in 1988 who felt similarly confident with their knowledge of Canadian literature. Almost twice as many teachers in 1988 (41%

compared to 23%) felt that their knowledge of Canadian literature was quite extensive (categories 5 and 6).

Later in the questionnaire, the respondents were asked whether they attempt to "keep up" with Canadian literature by reading reviews, journals, and/or regional magazines that deal with Canadian literature. Approximately half the respondents (52%) said they attempted to keep up with Canadian literature by reading journal/magazine articles on the subject, while 39 percent said they very seldom did.

Extent to Which Canadian Literature is Being Used

Section A of the research instrument was designed to determine the extent to which Canadian literature is being used in the English 20 classrooms of the 54 teacher respondents.

Teachers involved in the study were asked to estimate what percentage of the time they spent teaching literature was devoted to Canadian literature before the curriculum guidelines came out in 1982 and what percentage was devoted to teaching Canadian literature in 1988. The average of the teachers' responses is recorded in lines one (1982) and two (1988) of Table 6.

As demonstrated in Table 6, the 41 teachers who were teaching high school English in 1982 increased the percentage of time Canadian literature was taught from 17 to 32

TABLE 6

AVERAGE PERCENT OF TIME SPENT TEACHING CANADIAN LITERATURE IN 1982 AND IN 1988 (N = 54)

	Teachers Who Were Not Teaching English in 1982 (N = 13)	Teachers Who Were Teaching English in 1982 (N = 41)
Percentage of Time Spent Teaching Can. Lit. in 1982	N/A	17%
Percentage of Time Spent Teaching Can. Lit. in 1988	28%	32%
Average Change in Percentage from 1982 to 1988	N/A	+ 15%

percent by 1988. In other words, the amount of Canadian literature taught has almost doubled (i.e. the rate of change has increased 88%). Interestingly, two teachers decreased their teaching of Canadian literature since 1982. One of these individuals gave as the main reason for this de-emphasis on Canadian literature his dislike in "having things forced" on him.

For those thirteen teachers who were not teaching high school English in 1982 (12 were not teaching at all, and one was teaching other subjects), the results are somewhat different. These teachers, in 1988, spent 28 percent of their time teaching Canadian literature, as opposed to the 32 percent of time spent by those who were teaching high school English in 1982.

An important finding that emerged from these responses is that adherence to the Alberta English curriculum with respect to minimum 50 percent Canadian literature requirements at the English 20 level has not been achieved in the majority of instances, as measured by teacher self-report of time spent. However, program delivery adhering to these Canadian literature requirements is taking palce in a minority of cases. Of the thirteen teachers who were not teaching high school English in 1982, two were teaching the minimum 50 percent in 1988. Seven of the 41 teachers who were teaching English in 1982 were using the recommended percentage of Canadian literature in their English 20 classrooms in 1988. In total, nine of the 54 respondents (17%) were teaching a percentage of Canadian literature as high as the minimum 50 percent requirement.

Most significantly, as the figures in Table 6 suggest, there has been a marked increase in the amount of Canadian literature taught since the mandating of the new curriculum.

Data are presented in Table 7 which reflect the respondents' opinions as to the degree that they have implemented the 50 percent Canadian content recommendations at the English 20 level. The question of degree of implementation was indirectly addressed in Table 6, which dealt with percent of time spent teaching Canadian literature. As Table 7 shows, 22 percent of the total sample consider that they are

TABLE 7

ENGLISH 20 RESPONDENTS' OPINIONS AS TO THE DEGREE THAT THEY HAVE IMPLEMENTED THE 50% CANADIAN CONTENT REQUIREMENTS

(N = 54)

	No Implementation 1	2	3	4	5	Full Implementation 6
TOTALS	0	12	11	11	10	10
PERCENT	0%	22%	20%	20%	19%	19%

engaged in minimal implementation of the Canadian content requirements (category 2), which may be defined as incorporating only a **few** elements of the Canadian literature requirements, in a limited fashion, into their teaching of English 20. On the other hand, 38 percent of the respondents think that they are involved in full, or close to full, implementation (categories 5 or 6). Interestingly, many teachers who in Table 6 indicated that they are not implementing the fifty percent minimum requirements, reveal in Table 7 that they feel they are engaged in full implementation. Perhaps it may be inferred that these resondents feel that since they are implementing more Canadian literature than they had in the past, they are engaged in full implementation.

The last two tables dealt with the average percent of time spent teaching Canadian literature in 1982 and in 1988 and the respondents' opinions as to the degree they have implemented the Canadian content recommendations. Along the same lines, but perhaps a bit more specifically, Table 8 represents another approach to assessing the extent to which Canadian literature is being taught. This table presents the respondents' total estimates of the number of Canadian selections from different genres that their students would be expected to study or read in English 20 throughout one school year.

TABLE 8

THE NUMBER OF CANADIAN SELECTIONS THE ENGLISH 20 RESPONDENTS TEACH IN ONE FULL SCHOOL YEAR (N = 54)

	Novels	Poems	Plays	Stories	Non-F	Essays
TOTALS	50	396	23	289	29	164
AVERAGE	1	7	1/2	5	1/2	3

Table 8 shows sharp differences between teachers' use of the various literary genres. An interesting profile unfolds when the average distribution of the various genres is examined. Throughout an English 20 course, a teacher will teach (on the average) one Canadian novel, seven Canadian poems, one Canadian play or one selection of Canadian non-fiction, five Canadian short stories, and three Canadian essays. Obviously, poetry and short stories are taught most often, while drama and full-length non-fiction are very seldom taught. The reasons (later borne out by the interview findings) for this pattern are not hard to ascertain. It was generally contended by many English teachers that it is difficult to find appropriate Canadian drama and non-fiction to teach to their students.

Table 9 indicates how soon after receiving the 1982 curriculum guide the questionnaire respondents feel they had begun implementing the Canadian content recommendations.

TABLE 9

HOW SOON AFTER RECEIVING THE 1982 CURRICULUM GUIDE THE RESPONDENTS BEGAN IMPLEMENTING THE CANADIAN CONTENT REQUIREMENTS?
(N = 54)

When Did Respondents Begin Implementing the Canadian Literature Requirements?	Number of Respondents	Percentage of Respondents
I had already begun:	15	28%
Immediately:	8	15%
1 year later:	15	28%
2 years later:	1	2%
3 years later:	1	2%
I have not yet begun:	1	2%
I was not teaching English in 1982:	13	24%
Total	54	100%

As shown in Table 9, only 8 percent of the respondents claimed that they began implementing the Canadian content recommendations **after** the second year of the curriculum's inception (or had not yet begun implementation). It should be remembered that, since very few of the teacher respondents are engaging in full implementation of the curriculum, the implementation they are referring to is, in fact, partial. Therefore, early use of an innovation does not necessarily predict final implementation success.

The relationship between the number of years an individual has taught with the percentage of time spent teaching Canadian literature, the degree of implementation, and the commitment to the Canadian-content recommendation is revealed in Table 10. Degree of implementation and commitment to Canadian content requirements were measured on a scale of 1 (low) to 6 (high).

TABLE 10

RELATIONSHIP BETWEEN NUMBER OF YEARS TAUGHT AND IMPLEMENTATION AND COMMITMENT (N = 54)

	Teachers Who Have Taught for Fewer Than 10 Years (N = 12)	Teachers Who Have Taught for Ten Years or More (N = 42)
Percent of Time Teaching Canadian Literature	36%	32%
Degree of Implementation of Canadian Literature	4.4	3.8
Commitment to Canadian Content Requirements	4.6	3.7

Since only twelve of the 54 questionnaire respondents had taught for fewer than ten years, these respondents were grouped together. An examination of the average percentage of these twelve respondents reveals that these less-experienced teachers tend to spend a greater proportion of time teaching Canadian literature than the 42 teachers who have been teaching for ten or more years. Also, on a scale of 1 (no implementation) to 6 (full implementation), the average degree of implementation for the 12 teachers who had taught for fewer than ten years was 4.4, compared to the average degree of implementation of 3.8 for the 42 teachers who had taught for ten years or more. Finally, the average degree of commitment for the 12 teachers who had taught for fewer than ten years was 4.6, compared to the average degree of commitment of 3.7 for the 42 teachers who had taught for ten years or more. These figures provide some indication that teachers who have taught for fewer than ten years are more likely to implement Canadian literature within their English courses and are more likely to be committed to the Canadian content requirements.

Table 11 shows the relationship between the number of years of university training and the percent of time the questionnaire respondents spend teaching Canadian literature, their degree of implementation of Canadian literature, and their commitment to the Canadian content requirements. Degree of implementation and commitment to Canadian content requirements were measured on a scale of 1 (low) to 6 (high).

TABLE 11

RELATIONSHIP BETWEEN NUMBER OF YEARS OF UNIVERSITY TRAINING AND IMPLEMENTATION AND COMMITMENT (N = 54)

	Years of University Training		
	4 (N = 17)	5 (N = 17)	6 + (N =20)
Percent of Time Teaching Canadian Literature	25%	33%	40%
Degree of Implementation of Canadian Literature	3.8	3.8	4.2
Commitment to Canadian Content Requirements	3.6	4.1	4.0

Inspection of Table 11 reveals that 17 teachers hold four years of university training, 17 possess five years of university training, and 20 have six or more years of university training. Generally, there was an increase in the time spent teaching Canadian literature for every additional year of university training: 25 percent implementation for four-year educated teachers, 33 percent implementation for five-year educated teachers, and 40 percent for six-year educated teachers. This increasing percentage of time spent teaching Canadian literature with each year of university education provides some indication that teachers with more years of university preparation are more inclined to embrace new innovative practices.

Table 11 also shows a relationship between the number of years the individuals have attended university and the degree to which they have implemented the Canadian content recommendations. On a scale of 1 (no implementation) to 6 (full implementation), the average degree of implementation for those teachers who had attended university for four and for five years was 3.8, compared to the average degree of implementation of 4.2 for the teachers who had attended university for six years. This increase in degree of implementation indicates that teachers who have attended university for as many as six years are more likely to implement Canadian literature within their English courses.

Finally, Table 11 reveals that the average degree of commitment for those teachers who had attended university for four years was 3.6, compared with the average degree of commitment of 4.1 and 4.0 respectively for the teachers who had five or six or more years of university training. These figures provide some indication that teachers who have five or six years of university training are more likely to be committed to the Canadian content recommendations than their less fully-trained colleagues.

Table 12 examines the relationship between the number of university Canadian literature courses the teachers have taken with the percentage of time the teachers spend teaching Canadian literature. Inspection of Table 12 reveals that 20 of the 54 respondents have never taken a university course in Canadian literature, while 28 respondents had completed one Canadian literature course and six respondents had completed two courses. The figures in this table indicate that respondents who have taken two university courses in Canadian literature spend more time (38%) teaching Canadian literature than do the teacher respondents

TABLE 12

CANADIAN LITERATURE COURSES TAKEN AND PERCENT OF TIME SPENT TEACHING CANADIAN LITERATURE
(N = 54)

	Canadian Literature Courses Taken		
	none (N = 20)	one (N = 28)	two (N = 6)
Percent of Time Teaching Canadian Literature	26%	34%	38%
Degree of Implementation of Canadian Literature	3.6	4.2	3.8
Commitment to Canadian Content Requirement	3.5	4.2	4.3

who have taken one university course in Canadian literature (34%). Similarly, teachers who have completed one university course in Canadian literature spend more time (34%) teaching Canadian literature than do the teacher respondents who have taken **no** university courses in Canadian literature (26%). This increasing percentage of time spent teaching Canadian literature with each university Canadian literature course taken provides some indication that the more preparation teachers have through enrollment in Canadian literature courses at university, the more likely they are to include Canadian literature in their English classrooms.

A consideration of the teachers' opinions as to the degree of implementation of Canadian literature in Table 12 does not show an obvious relationship between the implementation of Canadian literature and the number of Canadian literature courses taken, although the teachers who had no Canadian literature courses had the lowest estimates of levels of implementation.

Finally, Table 12 displays a relationship between the number of Canadian literature courses teachers had taken and their commitment to the Canadian content requirements. On a scale of 1 (not committed) to 6 (very committed), the average degree of commitment for those teachers who had taken no Canadian literature courses was 3.5, compared to the average degree of commitment of 4.2 and 4.3 respectively for the teachers who had taken one or two Canadian literature courses. These figures indicate that teachers who have taken Canadian literature courses at university are more likely to be committed to the Canadian content recommendations than their colleagues who have taken no Canadian literature courses.

As reported in Table 12, teachers who have taken university courses in Canadian literature spend more time teaching Canadian literature in their courses, have a higher degree of implementation of Canadian literature, and are more committed to Canadian literature.

Teachers' Attitudes Towards Teaching Canadian Literature

Table 13 shows the relationship between teachers' Canadian literature preparation courses completed and their perception of whether Canadian literature has an adequate exposure in high school classrooms. Table 13 reveals that, of the 19 teachers who had not taken a Canadian literature course at university, 58 percent thought that Canadian literature is taught often enough in high school classrooms. Forty-one percent of those who had taken one Canadian literature course were of the opinion that it has a sufficient exposure, while 17 percent of those who had taken two Canadian literature courses felt that Canadian literature is taught often enough. Therefore, it would appear that those respondents who are more familiar with Canadian literature

TABLE 13

TEACHER RESPONDENTS' PERCEPTION THAT CANADIAN LITERATURE HAS ADEQUATE EXPOSURE IN THEIR CLASSROOMS
(N = 54)

Number of Can. Lit. Courses	N	NO!	no	undec.	yes	YES!	Total
None	19	5%	21%	16%	58%	0%	100%
One	29	0%	52%	7%	34%	7%	100%
Two	6	17%	33%	33%	17%	0%	100%
Total	54	7%	36%	19%	36%	2%	100%

are more likely to notice when it is not used at the classroom level.

With all 54 respondents combined, as demonstrated in the bottom horizontal line of Table 13, there is a fairly even division of teachers' opinions as to whether or not they feel that Canadian literature is sufficiently used in high school classrooms. Thirty-eight percent of the respondents feel that it has an adequate exposure; by contrast, 43 percent think that it does not.

A number of questionnaire respondents, although not asked whether they felt their colleagues were implementing the Canadian content requirements, volunteered the opinion that other teachers were negative towards Canadian literature. For example, one respondent expressed the opinion that "Many English teachers seem to pay lip service to teaching Canadian literature; few seem to be genuinely enthusiastic." Another participant noted: "Many teachers on my staff are aware of the Canadian 'requirements,' but are not yet teaching the amounts specified in the curriculum guide." One respondent commented:

> Many teachers actively dislike it [Canadian literature] and refuse to use it. I am shocked at this totally unprofessional and narrow attitude based on scanty information.

However, to investigate further the question of whether Canadian literature has an adequate exposure in high school classrooms, the **interview** respondents were asked whether, in their opinion, other English 20 teachers are using the required amount of Canadian literature in their classes. Five of the nine interview respondents speculated that their colleagues **are** using the required amount of Canadian literature in their classes. One respondent commented that teachers "pick up the 50 percent Canadian content through teaching short stories and poetry." Another remarked that "teachers are quite attuned to Canadian literature" and that "I know from personal experience that university Canadian literature courses are quite often cancelled because of low enrolment."

Four of the nine respondents replied with an unqualified "No," believing that their colleagues **are not** using the recommended amount of Canadian literature in their classes. One respondent noted that this is "mostly because of a lack of knowledge about the content of the works." She added:

> Maybe the teachers are slowly reading and absorbing more Canadian material, but no, I don't think they are implementing it near the provincial recommendations. Also, the novelty has worn off, so I don't think teachers will increase their present use very much.

Another interviewee was of the opinion that "the way English 20 is taught prevents implementation of Canadian content." She reflected:

> The English 20 course, by its nature, is dominated by Shakespeare, and how can you teach 50 percent Canadian content if one quarter of your course is Shakespearean drama? Also, how many good Canadian novels are there at the English 20 level comparable

> to the choices the teacher has in American and British novels? There is a much wider choice there. Teachers are still organizing their courses according to genre, rather than teaching thematically.

Generally, these teachers thought that, although their colleagues are not using the required 50 percent, their use of Canadian literature has risen since the curriculum change in 1982.

The summary of the participants' perceptions in Table 14 contains a number of important figures with respect to the relationship between teachers' Canadian literature courses completed and their perception of personal adequacy to teach Canadian literature.

TABLE 14

TEACHER RESPONDENTS' PERCEPTIONS AS TO WHETHER THEY ARE SUFFICIENTLY FAMILIAR WITH CANADIAN LITERATURE TO DO A GOOD JOB TEACHING IT (N = 54)

Number of Can. Lit. Courses	N	NO!	no	undec.	yes	YES!	Total
None	21	10%	14%	14%	52%	10%	100%
One	27	4%	10%	15%	56%	15%	100%
Two	6	0%	0%	17%	66%	17%	100%
Total	54	4%	8%	15%	59%	14%	100%

Table 14 reveals that 62 percent of the respondents who had **not** taken a Canadian literature course at university feel that they are sufficiently familiar with Canadian literature to do an adequate job teaching it. However, 71 percent of the teachers who took **one** course and 83 percent of those who took **two** courses in Canadian literature think that they are sufficiently familiar with Canadian literature. It is significant that the teachers who feel best prepared to teach Canadian literature are the group of 33 who have completed one or two preparation courses. With each university course, the teachers feel more confident of their ability to teach Canadian literature.

Despite the fact that less than 20 percent of the teacher respondents are teaching the minimum requirements of Canadian literature, Table 14 reveals that 73 percent of the respondents feel that they are sufficiently familiar with Canadian literature to do an adequate job teaching it. Overall, only 12 percent of the respondents think that they are not sufficiently familiar with Canadian literature to provide worthwhile instruction.

Levels of commitment for the respondents were, for the most part, adequate. Table 15 presents the relative commitment of the 54 questionnaire respondents to the Canadian content requirement. Examination of Table 15 reveals that 61 percent of the respondents feel at least somewhat committed to the Canadian literature requirement (categories 4, 5, or 6). In an attempt to further explore the idea of teachers' commitment to the Canadian content requirement, the researcher asked the nine interview respondents to

TABLE 15

COMMITMENT OF THE ENGLISH 20 RESPONDENTS TO THE CANADIAN CONTENT REQUIREMENTS

(N = 54)

	Not Committed 1	2	3	4	5	Very Committed 6
TOTALS	0	8	13	15	12	6
PERCENT	0%	15%	24%	28%	22%	11%

discuss how they view the role of Canadian literature in education and to reflect on their views concerning the amount of Canadian literature that should be taught in Alberta's high schools.

Six of the nine interviewees argued that Canadian literature should be an important part of our curriculum. One respondent who feels "adamant" about this issue commented

> It should be given a far more important role than it is by numerous teachers, simply because if you don't teach Canadian literature, it's akin to saying that you don't want to know who you are, where you've come from, and what your heritage is.

Another respondent contended that her students need to be exposed to the literature that "has mirrored what we as Canadians have developed." Another participant thought that it is important to read Canadian works because "it is our role as educators to build citizenship in our students and part of that is exposing them to their Canadian identity, their Canadian culture, their Canadian heritage." Several respondents noted that studying Canadian literature is a way of generating pride in one's country. One teacher observed

> I think that Canadians as a rule suffer from national humility a bit too much, but maybe it's because we are juxtaposed with a nation that has too much national pride and we compare ourselves.

However, three of the nine interviewees were not convinced that Canadian literature should assume a prominent position in our curriculum. One reflected that there "is not enough appropriate Canadian textual material," while another teacher seemed apprehensive about neglecting other national literatures:

> You can't have Canadian literature as the center to a course when the literature we teach is the main literature that the students are exposed to. You've got to emphasize other national literatures also.

This respondent made it quite clear that teachers' commitment should be based on the quality of the literature rather than on the nationality of the author:

> I think the most important thing is that there be good literature taught, that the literature be relevant, be important literature, be literature that the teacher understands, and that the student can understand, and is comprehensible and contains values that are identifiable by the teacher and that can be taught to the student....If it's Canadian, all well and good, and, if it's not, yet is worth teaching, that has to be the priority. I think that Canadian literature will have its time; Canada is a young country. We have a long way to

> go, and we'll develop our own literature as we go. We have a lot to learn from other countries.

Finally, a third interview participant contended that Canadian literature is not relevant to most students' experiences and that the students do not have the maturity to deal with it. Rural literature was used here as an example of literature that the students cannot relate to--"some students haven't been out of the city in their lives."

Teachers' Attitudes Towards the Present Canadian Literature Requirements

Inspection of Table 16 reveals the degree to which teachers are in favor of teaching the present percentage requirements of Canadian literature within their English 20 classrooms.

TABLE 16

DEGREE TO WHICH RESPONDENTS ARE IN FAVOR OF THE PRESENT PERCENTAGE OF CANADIAN LITERATURE (N = 54)

	NO!	no	undec.	yes	YES!
TOTALS	13	9	7	16	9
PERCENT	24%	17%	13%	30%	17%

As demonstrated in Table 16, the responses of teachers in this sample exhibit widely contrasting views that juxtapose opposing and quite strongly held opinions. The respondents concerned are fairly evenly polarized between enthusiasts and skeptics, with 41 percent against the innovation and 47 percent in favor of it. Twenty-four percent of the respondents strongly disagree with the present percentage of Canadian literature, feeling that it is too high. Only 17 percent strongly agree with teaching this high a percentage of Canadian literature. If the success of an innovation depends upon the participants' enthusiasm, with 41 percent of the questionnaire respondents against the Canadian content requirements, the relative success of the innovation being researched might be limited.

Following the question, "Are you in favor of teaching the present percentage of Canadian literature?" the questionnaire respondents were invited to explain their feelings in some detail. The general areas mentioned by the respondents are summarized below, along with some specific comments quoted in their entirety, first the positive comments, then the negative.

The positive comments by the respondents indicated, among other things, that they feel their students must study Canadian literature so that they can come to know about themselves as Canadians. As one teacher observed:

> Students should know the literature of their country if they wish to know themselves. Also, there are many fine Canadian authors who would remain unknown to students but for their exposure to their writing in class.

Another reason some participants were in favor of teaching the recommended amount of Canadian literature was the excellence of the literature itself. Comments such as "Canadian authors have much to offer," "Canadian literature compares favorably to other literatures," and "We have excellent writers and don't have to apologize to anyone," were quite common among the participants.

The negative comments signified, among other things, that some questionnaire respondents think that students are required to study a preponderance of Canadian literature at the expense of studying other national literatures, that such an emphasis on Canadian literature in fact hinders the study of other national literatures. Many teachers, both implementors and non-implementors, suggested that students should be allowed a "wider focus" and should have the opportunity to study "good literature" regardless of the nationality of the author. A number of the comments on the questionnaire have been included here because they provide a better understanding of the participants' perceptions of their work as teachers of Canadian literature. One questionnaire participant stated, "There is so much other good literature to enjoy that if we teach 50 percent Canadian it does not leave enough time for others." Another respondent remarked: "Literature must reflect humanity. The best literature should be studied. We shouldn't be teaching literature because someone nearby wrote it." Other sample comments include:

> The current selection of Canadian materials seems to provide a narrow, stereotypical concept of the Canadian literary tradition. Students should have some understanding of trends--even current trends!--in Canadian literature, but not to the exclusion of appreciation of other major literary trends in other countries. Students should have a wider focus--i.e. British, American, African, classical literature.

> To find material suitable for use, well-arranged, and indexed, covering various thematic elements, appealing to both myself and my students **and** Canadian, is very limiting. Too often Canadian authors appear to be self-consciously so: small towns, weather, man vs. elements, small themes. I really hate being confined from choosing wonderful selections available to the class just because English 20 has (or is supposed to have) 50 percent Canadian content!

Interestingly, the respondents did not consistently explain how Canadian material fell short of these "standards." Nor did the respondents comment on whether the nationality of an author is "narrowing" only if that author is Canadian. According to another questionnaire respondent, teachers are "still very comfortable" with British and American authors, and "have certain classics that they like to teach." This teacher notes that "we are still aware that there is world literature to teach as well."

This might be an appropriate opportunity to mention various Canadian literary choices available in the English 20 course. Some non-fiction selections include: The Book of Small by Emily Carr, Death on the Ice by C. Brown, and The Game of Our Lives by Peter Gzowski. Some of the approved novels include: The Apprenticeship of Duddy Kravitz by Mordecai Richler, The Nymph and the Lamp by Thomas Raddall, The Stone Angel by Margaret Atwood, and Such is My Beloved by Morley Callaghan.

Many questionnaire respondents thought that the Canadian literature available in anthologized texts is not of high enough quality. One teacher commented, "I find it almost impossible to adhere to the 50 percent guideline unless I become concerned only with government policy as opposed to 'good' literature." Another argued that: "There are not enough interesting Canadian resources to justify the time." Other comments criticizing the quality of Canadian literature:

> Frequently other national literature is more applicable thematically and of higher quality.
>
> So much Canadian prose is, to my shame, so filthy. The only reason a lot of the pornography and obscenity is on the curriculum is due to the fact that it's Canadian.
>
> I would teach more Canadian literature if there were better anthologies and stories available. We need more suitable material that fits into thematic units but who can afford to buy books--our school can't.
>
> Much of the Canadian literature is difficult. Since it is meaningful only when students are able to appreciate its quality, I believe that there should be some flexibility.

Other questionnaire respondents voiced the opinion that the present percentage of Canadian literature is too high. One teacher stated that "The 50 percent recommendation does not make sense with the mandatory Shakespeare at English 20--Shakespearean drama takes a long time to teach." Some respondents commented that they would prefer teaching a lower percentage of Canadian content. Sample responses:

> From discussions with other teachers in other schools, it seems as if few teachers doggedly follow the 50 percent Canadian content recommendations. Probably the selection of literature available to us influences this.
>
> I dislike the selection of English 20 for the heavy percentage. It would be better to spread this emphasis over thirteen years--from K to grade 12. If there must be an emphasis at the high school level, I would like one third each year rather than 25-50-25.

Another participant stated, "Initially, I thought 50 percent was fine, but when I looked at the literature that we had to select from, then I thought there might be trouble. Canadian literature just doesn't stand up against other national literatures."

Although the questionnaire participants were not specifically asked for their opinion as to whether they consider that **mandating** 50 percent Canadian content was a wise thing to do, a number nevertheless volunteered their opinions of the mandate. A number of teachers were pleased with the requirement, feeling that if such direction had not been mandated, many teachers would not have implemented Canadian literature. However, many questionnaire respondents were very much opposed to the mandating of the Canadian literature requirements, feeling that they were being strong-armed into adoption. One argument volunteered against the Canadian content mandate was the perception that such curriculum requirements signify a narrow-mindedness on the part of curriculum decision-makers. For example, one participant, apparently unaware that teachers make up provincial curriculum committees, criticized centralized involvement:

> I resent the state becoming involved in curriculum building. Keep the politicians away! Syllabus building is the responsibility of educators collectively and/or individually. Such syllabus building results from teachers who are deeply involved in their area of study. English teachers will read widely, eschewing the narrowness implied in the Alberta curriculum.

Questionnaire and interview respondents were aware that there is some teacher input into curriculum development projects at Alberta Education. One interviewee, who had served on the Curriculum Design Branch, commented that Alberta Education "invites teachers from all around the province to work with the department, and many serve on various subcommittees or are consulted individually." She elaborated:

> I don't see a separation between curriculum development and the teacher. I see the curriculum developer as a teacher. The people who work on curriculum development are teachers first.

However, most respondents were of the opinion that classroom teachers do not have adequate input into curriculum development at the provincial level. During the interview discussions, for example, more than half of the respondents raised doubts that English teachers' voices are being sufficiently heard at Alberta Education when new curriculum is being developed. One respondent said it is "rare" for

English teachers to be given an opportunity to change the curriculum or to influence the way it is implemented. She appealed for a greater teacher voice in the process.

> The actual lived experience in the schools is the "real" curriculum. Provincial curriculum developers should allow teachers and students opportunities to create this lived curriculum from the experiences they bring to the classroom.

Another interviewee expressed his frustration with the implementation of curriculum changes. He said that the time teachers spend on provincial committees and subcommittees is "very limited." He added

> ...I've been teaching high school English for over fifteen years, and I've noticed that the number of English teachers asked to sit on the committees is also very low. Is it a trend for Alberta Education to use their own permanent staff rather than using practising teachers?

He also questioned if, when teachers are asked to critique proposed curriculum, their input is taken seriously or if it is just "tokenism." Similar sentiments were volunteered by many other respondents.

The most prevalent reason for teachers being against the Canadian content requirements was the independence of the teachers themselves. Many questionnaire respondents indicated that more weight should be given to the knowledge and the professional expertise of teachers, and that they were going to teach what they thought was appropriate, regardless of curriculum requirements set out by Alberta

Education. One teacher who feels this way noted: "I teach the best literature I can find. No, I don't consciously think of Alberta Education's mandate regarding Canadian content in making this decision." Another teacher who does not pay much attention to provincially-directed changes, indicated that she teaches "what I have on hand in the English Department. If it's what the mandate calls for, it's pure coincidence." Looked at positively, such behavior may reflect independence and self-reliance. However such an attitude may reflect laziness and uncooperativeness. Whatever the motivation, this attitude perhaps is best summarized in the following participant's definition of the importance of the provincial requirements to the practising teacher:

> I know English teachers well enough to know that if a dyed-in-the-wool English teacher has been around for a long time, he has his program set, and he's really comfortable with it. I'd say there's no way that a provincial mandate alone will change his teaching.

Similarly, one questionnaire respondent considered that even if teachers do have curriculum mandated, "they might not respond anyway" because

> a lot of teachers "do their own thing regardless." They know that nobody will ever come in and ask how much Canadian literature they're teaching. So I don't think mandating was a huge change to many people anyway.

The political influence entering the profession of education is another argument against the Canadian content requirements. One questionnaire respondent remarked

> I do not like being told that I have to teach 50 percent Canadian content in English 20. I recognize the motivation behind the mandate, but I do not agree with the premise upon which (I speculate) it is based. I agree that there should be an effort to counterbalance the "Yankee" influence on us as a people; but I do not think this is the way to do it!

Although the questionnaire respondents were not requested for their opinion as to whether they felt that mandating the Canadian content requirements was a positive move on the part of Alberta Education if it wanted the curriculum change to work, the **interview** respondents were. The replies of five of the nine interviewees were mainly positive and favorable in their assessment of the effects of the mandate. These teachers indicated that they were in favor of the Canadian literature requirement being made prescriptively. The general consensus was that, with the stated requirement, teachers' awareness increases. One individual remarked:

> I think if it hadn't been mandated then people would have continued to teach the things they are most comfortable with. You have to get a little bit forceful. Some teachers are dead set against change of any kind, and as a result they need a bit of a push. So even if 50 percent isn't what people are teaching, the mandate has at least encouraged them to get into Canadian literature a little bit, and any little bit is helpful.

However, there were also less-sanguine feelings; four interview respondents believed that Canadian literature should not have been required, but should have been allowed to grow naturally. They felt that the onus should have been placed on the teachers--who after all, are centrally responsible for delivering the innovation to students. As one observed,

> let's emphasize it, but let's not put numbers on it. Let's increase our use of it and provide sufficient materials to the teachers to help them. When the government mandates something and has an expectation of what they want to see happen, I think they have to be prepared to back that up with resources, with money, and with support.

The Future of the Teaching of Canadian Literature

The data provided by the participants as to the degree they plan to expand their teaching of Canadian literature within the next year or so have been summarized in Table 17.

TABLE 17

RESPONDENTS' PLANS TO EXPAND THEIR TEACHING OF CANADIAN LITERATURE WITHIN THE NEXT YEAR (N = 54)

	NO!	no	undec.	yes	YES!
TOTALS	5	16	14	15	2
PERCENT	10%	31%	26%	29%	4%

Inspection of Table 17 reveals that 41 percent of the respondents do not plan to expand their teaching of Canadian literature in the next year or so, with another 26 percent of the respondents feeling undecided. The remaining one third of the participants (33%) plan to increase their teaching of Canadian literature within the next year, with only two teachers (4% of the sample) feeling enthusiastic ("YES!") about expanding their teaching of Canadian literature. It should be remembered that some teachers are already at 50%, so they may not be likely to expand their implementation of Canadian literature any further.

There may be a number of reasons for this relatively low rate of planned expansion in the immediate future. Perhaps one of the reasons is that the classroom teachers need continued effort and assistance from the change agent (the provincial Department of Education) to encourage on-going implementation. Another possibility might be that some teachers think that they have already accomplished the goal and thus need not expand their teaching of Canadian literature any further. Some teachers may consider that Alberta Education is quite wrong in its mandate and simply refuse to implement the Canadian literature recommendations. Still others may have to be convinced of the desirability of change before they will move to implement the curriculum. Finally, some teachers may have a narrow view of Canadian literature which may result in lack of interest in finding and using other Canadian material.

As a follow-up to the questionnaire item which asked the respondents if they planned to expand their teaching of Canadian literature within the next year or so, the researcher asked the interview respondents if they think we are in danger of moving the pendulum too far to the other side. In other words, do the teachers feel that Alberta's high schools may soon be teaching too much Canadian literature? Seven of the nine interview respondents remarked that "no," we are not in danger of teaching too much Canadian literature, with one respondent stating: "Where we are now is a comfortable match. I would not think that teachers would swing too far the other way because there's too much good literature that they are not going to pass by." Another reason some respondents gave for believing we will not soon be teaching "too much" Canadian literature is that teachers "always do their own thing anyway and don't feel constrained by provincial mandates at all."

Nevertheless, two interview participants and a number of questionnaire respondents commented that, in their opinion, we may soon be teaching too much Canadian literature. One of these individuals observed:

> You can go in the other direction when you're teaching Canadian literature because it's too nationalistic. That's the argument of many teachers, believe me. We've got the whole world out there and there is much better writing as a whole coming from the other cultures, particularly American and English. I certainly feel that we need to have a representation of those people too.

Finally, one of the interviewees commented that it is a major victory getting the students to read at all, never mind what nationality of literature they are reading:

> The real problem I see has to do with the amount of time kids are spending in reading of any kind. If we want to do something about that, we're going to have to get our kids listening to the lyric in all the possible ways. We should bring the media into the classroom far more often and make literature relevant to the students.

Factors Motivating Teachers to Introduce Their Students to Canadian Literature

In the questionnaire survey, the participants were given the opportunity to offer comments on the factors which may have motivated them to introduce their students to Canadian literature. As might be expected, because the questions encouraged subjective responses, teachers' reactions varied considerably and sometimes tended to be rather extreme.

Table 18 shows the "then" (1982) and "now" (1988) reactions of the teacher respondents towards the fifty percent Canadian literature requirements. Of the 54 questionnaire respondents, six indicated that they were not teaching high school English in 1982 and therefore had no opinion regarding the Canadian literature recommendations. The remaining 48 respondents (including another seven respondents who were not teaching high school English in 1982) indicated their reactions to the recommendations--"then" and "now." As the following components of Table 18 show, most respondents were initially favorable to the innovation, but many were neutral or had reservations.

TABLE 18

TEACHERS' ORIGINAL REACTIONS AND PRESENT REACTIONS TO THE CANADIAN CONTENT REQUIREMENTS

Teachers' Original Positive Reactions (1982) (N = 14)	Teachers' Present Reactions (1988)
"Pleased at first. Second reaction was concern for the availability of resources, texts, etc."	"No change."
"Great!"	"No change."
"I was pleased to be able to investigate the chosen works."	"I have decided that 50% Canadian content is ideal and 40% is workable."
"Positive--I was surprised that it was so low before."	"I have continued my positive involvement with Canadian literature (attendance at readings, awareness of good AV materials, and discussions with Canadian writers)."
"In 1982 I was pleasantly awakened to the possibilities of Canadian literature. But libraries and Resource Centres haven't provided necessary help to the classroom teacher."	"I feel that the ridiculous percentages are a political ploy by Canadian politicians against our Big American Brother." [-]
"Positive, despite the jokes about the paucity of Canadian literature."	"No, I have not changed my mind."
"Great!"	"No change."
"Positive. I felt that students should be aware of their cultural heritage."	"No change."
"Great!"	"No change."
"Favorable."	"No change."
"Favorable."	"No change."

TABLE 18--2

Teachers' Original Positive Reactions (1982)	Teachers' Present Reactions (1988)
"I agreed."	"No change."
"Good."	"No change."
"I felt it was entirely appropriate--part of the problem may be with the anthologies."	"No change."

Although these initial positive reactions represent a minority of responses, those who did feel enthusiastic toward the Canadian content requirements remained that way six years later. For example, of the 14 teachers who initially responded in an enthusiastic manner, only one changed his mind.

Similarly, when the interview respondents were asked what was and is their reaction to the 1982 Canadian literature requirements, six of the nine felt very positive. One respondent commented:

> Now that I have my teaching plans together, I have a very positive attitude towards the change, and I try to get other people within my English Department to feel the same way. I find that if I choose Canadian literature that students can identify with, then I can get them really feeling very positive about Canadian authors as well.

Nevertheless, the initial positive feelings of five of the interview respondents have become modified over the past few years. All these teachers are concerned with what they regard as a relative lack of Canadian resources and materials. A teacher whose enthusiasm has "cooled" remarked:

> Initially, my attitude was very positive. What has happened since then is that, along with other teachers, when it came to the actual implementation of the Canadian content, I found a number of problems. There wasn't as much as we would have liked that was suitable for the classroom and what there was, wasn't necessarily all that exciting for the students. I can certainly see why many of my colleagues have not implemented close to the recommended amount.

Of the 28 questionnaire respondents who initially felt negative toward the fifty percent Canadian literature requirements at its inception, 23 did not change their minds about the innovation years later. As Table 18-3 indicates, however, some improvement in teachers' attitudes toward Canadian literature is shown at least in five cases.

TABLE 18--3

Teachers' Original Negative Reactions (1982) (N = 28)	Teachers' Present Reactions (1988)
"In theory it's fine, but there is not enough material suitable for the English 20 level, so policy is difficult to comply with. Shortage of money for new texts also a problem."	"No change."
"Too extensive and limiting for the teacher and too tedious for students."	"I still think that it is too much! Some literature that I may wish to teach is too advanced or may not interest most grade XI kids!"

TABLE 18--4

Teachers' Original Negative Reactions (1982)	Teachers' Present Reactions (1988)
"I was concerned that sufficient high quality literature is not available to us."	"No change."
"I felt it was unrealistic. I don't like setting prescriptive statistics when our curriculum is thematic."	"I have not changed. Canadian literature is important but more resources are necessary."
"I felt that this would severely restrict my freedom of movement in choosing what to teach."	"As I have said already, good literature is more important. This kind of coercion encourages phoniness and pettiness."
"Horror! The problem is finding source material and we were strapped for books then too. There are many anthologies but they contain the same stories and poems at many grade levels"	"I think a number or percent is foolish."
"Another political move."	"No change."
"Unrealistic!"	"No change. I still feel 50% is too much. We can't ignore the classics."
"I felt that it was too steep, that there wasn't enough appropriate material to choose from."	"Slight change. I think about 1/3 Canadian content--a good third is better than a so-so half." [+]
"My reaction was negative."	"No change."
"I thought it was too much for one year. It's very difficult to find so many examples of Canadian literature appropriate to one grade level--and to get the necessary books into the school."	"No change."

TABLE 18--5

Teachers' Original Negative Reactions (1982)	Teachers' Present Reactions (1988)
"Oh, shit!"	"No change."
"Shock and horror!"	"I'm resigned to my fate and don't mind teaching the recommended percentages now." [+]
"I was skeptical."	"I'm still a little skeptical. Many of the tried and true classics provide the best teaching material for teachers. Often Canadian short stories and novels are too close to the students."
"Not reasonable."	"Not changed."
"That it is too much and was there enough good Canadian literature out there?"	"I still think 50% is a lot but I now know that there is a large amount of excellent Canadian literature to choose from." [+]
"Dismay."	"Yes, some is fairly good." [+]
"Anxiety and disappointment with decision makers."	"Still negative. I need more awareness of what is available and appropriate amid the proliferation of Canadian material published."
"Oh God! All that new stuff to read and prep!"	"I liked the Canadian material." [+]
"I felt the new Canadian literature requirements were too high."	"No change."
"No way! I decided that I would teach it if it were good literature, but not simply because it was Canadian."	"No change."

TABLE 18--6

Teachers' Original Negative Reactions (1982)	Teachers' Present Reactions (1988)
"I felt that the move was political rather than educational."	"No change."
"I felt that the province was getting rather pushy."	"No change."
"I considered it a bit high."	"No change."
"I thought it was a political ploy, based on emotion only."	"No change."
"I thought that it was wise to formalize students' learning of Canadian literature by specifying a percentage, but I thought that 50% was too high a requirement."	"If anything, my attitude has become more pronounced; I'm considering not teaching a Canadian novel this year, so I can teach something more 'classical'."
"My reaction was very unfavorable."	"My original negative attitude has merely become more confirmed."
"Ugh!"	"I resent being forced to teach such filthy, humanistic garbage."

Three of the nine interview respondents indicated that their original reaction was very much against the 1982 curriculum change concerning Canadian literature. Each teacher remained negative about the curriculum change. As one commented,

> I was upset that they would have the audacity to tell me how much Canadian literature I had to teach. I could see it being on the curriculum, but I didn't think it should be mandated in per-

> centage. I felt that the decision had been taken away from me, and I didn't like that. I like to choose on the basis of merit. In other words, I work around the mandate. I don't feel my students are losing anything. So my attitude isn't great; there is still a bit of doubt there.

Another respondent revealed that he felt "rather threatened" by the change in 1982 and that his attitude has not changed:

> I had to get all sorts of background information I was not familiar with and had to be careful not to sacrifice excellent selections that were presently being taught....I am still unhappy with the amount of teacher resources available. I think that what should be done to assist things is that they should present learning packages. If they, whoever "they" be, want to do that, then they better start presenting packages with suggested literature and suggested questions, answers, sample exams, and excellent background material. If teachers had a good package like that, they would be more enthusiastic.

Table 18-7 indicates that, of the six originally neutral responses, three respondents remained neutral while three became more positive in their reactions toward the Canadian literature recommendations.

TABLE 18--7

Teachers' Original Neutral Reactions (1982) (N = 6)	Teachers' Present Reactions (1988)
"I was a little surprised, but I wasn't threatened by the weighting."	"I'm more positive towards the 50 percent English 20 requirements; it is now easy to fulfill." [+]
"Ambivalent."	"No change."
"Neutral."	"No change."

Teachers' Original Neutral Reactions (1982)	Teachers' Present Reactions (1988)
"Impartial."	"I'm still relatively impartial but do feel that Canadian students should be aware of the literature of their own country." [+]
"So-so. 50 percent is a large portion of any kind of literature especially if it is mandatory."	"I am positive in my views since my B.A. is a B.A. in Canadian Studies." [+]
"No reaction."	"No change."

Table 19 presents a summary of the questionnaire respondents' original reactions to the Canadian content requirements of the 1982 curriculum and whether or not they changed their reactions six years after the innovation.

TABLE 19

SUMMARY OF TEACHERS' ORIGINAL REACTIONS TO THE CANADIAN CONTENT REQUIREMENTS AND WHETHER THEY CHANGED THEIR REACTIONS SIX YEARS AFTER THE INNOVATION (N = 48)

Original Reaction	Present Reaction	Number	Change
Positive	Positive	13	
Positive	Negative	1	1 -
Negative	Negative	23	
Negative	Positive	5	5 +
Neutral	Neutral	3	
Neutral	Positive	3	3 +

Because six of the questionnaire participants did not respond to this item, Table 19 includes a summary of the responses of 48 teachers. Of the 14 original positive reactions, 13 remained positive, while one respondent became negative in his reaction to the Canadian content requirements. Of the 28 original negative reactions, 23 remained negative six years later, while five respondents' attitudes changed to positive. Of the six neutral responses, six years later three remained neutral, while three became positive. Overall, eight teachers changed their reactions towards the positive, while one respondent changed his reaction towards the negative.

In summary, regarding the questionnaire, respondents' original and present attitudes to the recommended percentage of Canadian literature content in English courses, it may be concluded that teachers' enthusiasm is not dramatically increasing. However, while the change of teacher attitude in favor of the Canadian literature requirements is modest, it is a positive change nevertheless.

Factors Assisting Teachers in Introducing Their Students to Canadian Literature

In Table 20 the questionnaire participants reveal the degree of assistance they received in implementing the 1982 English curriculum and the degree of assistance they received in implementing the Canadian literature recommendations of the 1982 English curriculum.

TABLE 20

SUPPORT THE TEACHER RESPONDENTS RECEIVED IN IMPLEMENTING THE 1982 CURRICULUM AND THE CANADIAN LITERATURE REQUIREMENTS
(N = 54)

	Never	Seldom	Undec.	Freqtly	Reglrly
Help in Implementing the 1982 Curriculum?	32%	32%	12%	24%	0%
Help in Implementing the Can. Literature Requirements?	40%	33%	12%	15%	0%

Table 20 demonstrates that 24 percent of the teachers felt they received frequent assistance in implementing the 1982 English curriculum, but none of the teachers thought they received regular assistance. Sixty-four percent of the respondents felt that they received very little, if any, assistance. The second horizontal line of this table also indicates that, while 15 percent of the teachers remarked that they received frequent assistance, no respondents remembered requiring regular assistance in implementing the Canadian literature requirement of the 1982 English curriculum. Seventy-three percent of the respondents felt that they seldom or never received assistance in implementing the Canadian literature requirement of the 1982 curriculum. It should be noted that none of the respondents reported asking for assistance.

Table 21 presents a distribution of questionnaire responses of the teachers' opinions as to whether they think the 1982 Senior High School Language Arts Curriculum Guide is useful for teaching, well-organized, and easy to understand.

TABLE 21

TEACHERS' REACTIONS TO THE 1982 CURRICULUM GUIDE (N = 53)

	NO!	no	undec.	yes	YES!
Useful in Teaching?					
(Total)	7	8	8	30	0
(Percent)	13%	15%	15%	57%	0%
Well-organized?					
(Total)	4	5	7	37	0
(Percent)	8%	9%	13%	70%	0%
Easy to Understand?					
(Total)	4	5	5	39	0
(Percent)	8%	9%	9%	74%	0%

The questionnaire participants reported considerable satisfaction concerning the 1982 Curriculum Guide. Inspection of Table 21 indicates that 57 percent of the teachers think the curriculum guide is useful in teaching, 70 percent claim that it is well-organized, and 74 percent consider it easy to understand.

Table 22 presents the specific factors that the questionnaire participants felt assisted them in the implementation of the Canadian literature requirement. It should be remembered that the respondents were not presented with a list of factors from which to choose, but were asked to suggest factors which assisted them.

TABLE 22

FACTORS THAT ASSISTED RESPONDENTS IN THE IMPLEMENTATION OF THE CANADIAN LITERATURE REQUIREMENTS

	Number of Respondents (N = 54)
Readily Available Canadian Literature Materials	22
Personal Interest on the Part of the Teacher	17
University Courses in Canadian Literature	12
Suggestions and Assistance from Colleagues	12
Seminars and Inservices	3
Miscellaneous Factors	17

Inspection of Table 22 reveals that 22 questionnaire respondents thought that availability of materials was very important in assisting them in their implementation of the Canadian literature requirements. Noting the importance of available materials, they indicated that more provision should be given Canadian literature in recently published textbooks, that more detailed teacher guides should be supplied with recommended texts, and that more audio-visual supplementary material should be available.

In addition to the availability of Canadian resources, participants volunteered a number of other factors that assisted them in their implementation of the Canadian literature requirements: these included their own personal enjoyment of Canadian literature, university courses they had taken in Canadian literature, suggestions and assistance from colleagues, seminars and inservices, critical magazines, good budgets, student interest, and professional development days.

The question of availability of Canadian resources was directly addressed in the questionnaire, with the participants being asked whether they feel their school's library and English department have adequate Canadian literature and resources. Table 23 presents the distribution of responses to these questions.

TABLE 23

AVAILABILITY OF CANADIAN LITERATURE IN RESPONDENTS' SCHOOL LIBRARIES AND ENGLISH DEPARTMENTS
(N = 54)

	NO!	no	undec.	yes	YES!
Sufficient Can. Lit. in School Library?	7%	13%	19%	52%	9%
Sufficient Can. Lit. in English Department?	7%	31%	11%	43%	7%

Inspection of Table 23 shows that 61 percent of the respondents think that their school library does have sufficient Canadian literature, while 20 percent feel that it does not. Similarly, 50 percent of the teachers observe that their school's English Department does have adequate Canadian literature, while 38 percent contend that it does not. These data contrast with earlier negative comments regarding availability and suitability of Canadian literature materials.

Factors Hindering Teachers in Introducing Their Students to Canadian Literature

The data showing the various factors that the questionnaire respondents felt hindered them in the implementation of the 50 percent Canadian literature requirements are included in Table 24.

TABLE 24

FACTORS WHICH HINDERED RESPONDENTS IN THE IMPLEMENTATION OF THE CANADIAN LITERATURE REQUIREMENTS

	Number of Respondents (N = 54)
Unavailability of Suitable Canadian Literature	42
Shortage of Inservices or Workshops	20
Lack of Adequate Time	19
Inadequate Budget	14
Inadequate Assistance from Alberta Education	12
Miscellaneous Factors	12

A. Unavailability of Suitable Canadian Literature

Inspection of Table 24 reveals that 42 questionnaire respondents (78% of the sample) experienced most difficulty in finding available and suitable Canadian literature to easily implement the Canadian literature requirements. Of particular concern are perceived shortages of "good" Canadian plays, library resources, teacher guides, and audio-visual material. Many respondents found it difficult to find "great" Canadian short stories and poems, while others felt that there is a lack of suitable Canadian essays. Three respondents expressed unhappiness with the recommended text, The Oxford Anthology of Canadian Literature. Some respondents specified a need for more teacher resources and reference material, more thematic texts containing Canadian material, complete kits with background information, a better Canadian anthology containing plays and essays, and more urban literature. One questionnaire respondent remarked:

> If Canadian literature is to be promoted, teachers need more specific guidance in the selection of materials. If one looks through many of the texts, most of the literature is from Britain or the U.S.A. [I mean provide lists of appropriate selections for various grade levels and interests.] Most teachers are probably "doing their own thing" when it comes to this part of the curriculum. Little direction and help have been provided.

In addition to these questionnaire respondents' contention that it is difficult to find suitable Canadian literature, four interview respondents mentioned the necessity for Alberta Education to approve more Canadian literature resources. They argued that teachers would like to have more access to modern novels and modern drama and generally more up-to-date material. According to another respondent, Alberta Education could have provided more supplemental material to help the teachers with Canadian selections.

> If Alberta Education could help for a change, more teachers would implement the Canadian recommendations. Right now there's nothing readily available. If those who suggest the requirements would provide some back-up material, more teachers would go with the changes more readily.

B. Shortage of Inservices or Workshops

Inspection of Table 24 indicates that 20 of the questionnaire participants (37% of the sample), responding to an open question that asked them what factors assisted them in the implementation of the Canadian literature requirements, commented that lack of provincial and/or school system inservices and workshops hindered their implementation of the Canadian content requirement. One respondent made the point that "inservice training in Canadian literature would have helped the implementation process; teachers rarely change unless they understand the change and are prepared for it."

Many questionnaire respondents would like to see an emphasis on special inservices and workshops provided by fellow teachers, arising from their own needs and interests. As some teachers contended, if the inservice arises from teacher need in the reality of the school situation, the inservice is more likely to achieve success. Respondents remarked that it is very useful to discuss curriculum with "teachers who already have good units prepared" and to "share ideas across the city." One respondent commented that "good teachers adept in what they're doing make informed presentations which are useful to all of us 'neophytes'."

In addition to the questionnaire respondents, three interview participants speculated that inservices would have helped them in integrating the Canadian literature requirements into their English 20 classrooms. These interview participants, like the questionnaire respondents, would prefer that the inservices and workshops be conducted by practising teachers rather than specialists. One interviewee mentioned the usefulness of inservices for individuals like herself, who are absent for a year or two raising a family.

> We come back into the system and things have changed. The one thing that we need is a lot of very good inservices, where people come out and work with practising teachers. This awareness is most important.

Four interviewees, however, were ambivalent about the usefulness of inservices and workshops, and two teachers were not convinced of the relevance of inservices. Commented one, "I personally do not think that inservices are really all that valuable."

C. Lack of Adequate Time

Examination of Table 24 suggests that the time necessary for proper implementation was identified as an inhibiting factor by many of the questionnaire respondents. In all, 19 of the 54 teachers (35% of the sample) volunteered the information that they think they need more time to adequately explore the Canadian literature aspects of the 1982 curriculum. As one teacher commented, "Time is needed for the reading, research, lesson planning, and test-making necessary in introducing Canadian literature."

One questionnaire respondent recommended that it would be advantageous "to have more in-school time to learn about and discuss possible materials and their integration into the respective courses." Another remarked that "assumptions are made that English teachers have all kinds of time, and this isn't true!" One teacher made a specific suggestion regarding this extra time.

> Guided time, just a lesson preparation period would not do it. One period a week with other English teachers actually discussing Canadian literature is what is needed. They could perhaps divide the readings up and bring outlines, comments, etc. the next week. If five teachers were to work on one book, five books' worth of information exchange would take place.

Like many of the questionnaire respondents, five of the nine interviewees expressed difficulty in finding time to teach Canadian literature in an already full curriculum. For example, one teacher's comment that it is difficult to implement the guidelines because "Shakespeare is not Canadian," implies humorously that so much of the time in an academic English course is spent in teaching Shakespearean drama that insufficient time remains for Canadian literature. A second interview respondent observed that since teachers are always short of time, it would be desirable for school districts to give their teachers time off during the school day to work together on the curriculum.

> People who are working in the field--get them together to discuss curriculum and implementation. You can't do this sort of exchange on Saturdays; English teachers are just too exhausted.

Still another interviewee remarked that "time is a huge consideration" and that

> if we take a look at what effective curriculum development is, sometimes the existence of a large body of fiction or poetry or non-fiction in itself does not constitute a literature course or a language arts course. Teachers need time to discuss pedagogical approaches to presenting these works.

In all likelihood, problems concerning a shortage of time will arise whenever innovations and different materials are recommended in teaching. It is not surprising then that many English teachers in the study thought that lack of adequate time was an important factor that made the implementation of the Canadian content requirements difficult. They face pressures finding time to evaluate student work, pressures from the public to provide the "basics," and pressures preparing students for mandatory provincial examinations. These teachers noted that they are busy enough as it is, without the added pressures of taking more time to learn more about Canadian literature.

D. More Assistance from Alberta Education

Lack of assistance from Alberta Education and local districts was mentioned by twelve questionnaire respondents (22% of the sample) as something that hindered teachers in implementing the Canadian literature requirements. For example, one questionnaire respondent remarked that Alberta

Education's Curriculum Department could have helped far more than it did:

> It would have been nice if Alberta Education would have put together a little package of ten Canadian novels used at each high school grade level, and sent them complimentary to the high schools in Alberta for example. It would be very handy to have them in your department; the members could take turns reading them.

Three other questionnaire respondents argued that Alberta Education should have provided more leadership in the development of supplemental materials such as teachers' guides and units. One respondent commented:

> Alberta Education might take some of the prescribed texts, novels, and short stories and they might help teachers by preparing or pointing out what is valuable and worth noting in these. Specific assistance would be useful because time is always short when teachers are going into areas where they are not as well versed as they would like to be. Time is the greatest enemy. You can't go home and make up individual, extensive, wonderful things for every new selection you use.

One interview respondent, who was particularly insistent about the importance of receiving detailed assistance from Alberta Education, argued:

> We are English teachers. We deal with the printed word. We should be given printed materials, and I find that there is a dearth of communication about Canadian literature from the Department Head, from Central Office, from the Government of Alberta, and from the University of Alberta to the classroom teacher. The kinds of resources and supports I would like are printed in-depth material that I can use to bolster and enrich a literary selection, plus any visual or auditory supports I can get.

Another interviewee commented that he would appreciate specific lesson plans in the provincial curriculum guide.

> Perhaps the provincial curriculum guide should include a kit pushing the use of Canadian literature and illustrating methods and lesson plans for using it. It should also delineate "all" terms and concepts in a specific listing. It should also specify at what level and in what context the terms and concepts should be used.

However, two other interview respondents took an opposite viewpoint, contending that any assistance from Alberta Education **should be limited.** One person commented that teacher guides "should not be prescriptive in their interpretation of the literature, but should be more open-ended" or the teachers will "teach to the teachers' guide." Another independently-minded teacher observed that extra assistance would not be useful to her:

> It would be negligible to me; I develop my own materials. For me to say these people should provide two days a semester so we can go out and do curriculum background, that's garbage. That's the part of being an English teacher, to read more novels, to put lessons together, that's the fun of it too. If you don't get a tingle out of doing that, then you shouldn't be in the classroom. I'm an innovator. I always think the lessons are better if I personally relate them to my kids.

Thus different teachers have opposing opinions concerning their role as curriculum developers, ranging from a "do it for me" attitude to an "it's my job; I love it" attitude. The individual teachers who appeared to be most successful in and committed to implementing the Canadian literature program were those who were engaged in effective curriculum development work in integrating the Canadian literature requirements into the English 20 classrooms. It should be mentioned that many teachers not only see themselves as curriculum developers, but also think that, in order that effective teaching-learning take place, it is absolutely essential that more teachers be involved in curriculum decision-making at the Department of Education level.

E. Miscellaneous Factors

Many other factors were mentioned by the questionnaire and interview respondents as making the implementation of the Canadian literature requirements difficult. For example, the copyright act and censorship laws regarding print material were cited as factors that obstructed the implementation of Canadian content. Teachers remarked that they often have to "search" to find useful Canadian material, but once they find the literature that they feel will "work" in the classroom, copyright laws prevent them from duplicating it. Regarding the copyright laws, one questionnaire respondent commented: "A lot of the material used in class is copied; unless copyright laws are changed we will be unable to continue even the little we do now." Another respondent cited the copyright dilemma in further detail:

> The provincial and federal governments' attitudes toward copyright laws and violations has to change or Canadian content as an integral part of English will be a dead issue. It's fairly easy to find enough British and American literature so that duplication isn't necessary. However, there isn't

> the same amount of Canadian literature, either print or non-print. If I can't use video-tapes of Canadian films like "Cowboys Don't Cry," I'm going to move away from Canadian content and use approved American or British resources. Also, there are a lot of excellent Canadian novels, stories, and plays that are not provincially approved. If I can't legally duplicate Canadian literature, I'm going to stop teaching it.

Another problem, according to two teachers, is that much Canadian literature is too sophisticated and not too teachable. Two other questionnaire respondents commented that they think Canadian literature is, in many cases, too immoral and obscene for high school instruction. In addition, some respondents thought that if teachers were encouraged to take Canadian literature courses at university their attitudes and aptitudes regarding Canadian literature would improve.

Two respondents reflected that it would be nice to have more audio-visual materials available to assist them in integrating the Canadian literature requirements into their English 20 classrooms, but that there are legality problems in copying televised programs and prohibitive economical difficulties in purchasing these programs.

With the aforementioned factors perceived by teachers as hindering them in their implementation of Canadian literature, it would appear that, if the 1982 Canadian literature requirements are to be more fully implemented in the foreseeable future, steps should be taken to address the problems that these teachers have identified.

F. Inadequate Budget

As indicated in Table 24, fourteen of the questionnaire respondents volunteered that lack of adequate budget was a factor hampering the implementation process. Later in the questionnaire, teachers were directly asked to indicate whether they felt they have a sufficient budget to allow them to implement the Canadian content requirement. The reponses to this question are seen in Table 25.

TABLE 25

EFFECT OF BUDGET ON IMPLEMENTATION OF CANADIAN CONTENT
(N = 54)

School Jurisdictions (Respondents)	Do the Teacher Respondents Feel They Have a Sufficient Budget to Allow Them to Implement the Canadian Content Requirements?		
	No	undecided	Yes
Jurisdiction # 1 (10 respondents)	60%	0%	40%
Jurisdiction # 2 (7 respondents)	29%	14%	57%
Jurisdiction # 3 (28 respondents)	72%	6%	22%
Jurisdiction # 4 (5 respondents)	0%	0%	100%
Jurisdiction # 5 (4 respondents)	0%	25%	75%
Total = 54 resp. Percent	28 52%	4 7%	22 41%

As Table 25 reveals, a majority of teachers from the three smallest school districts feel well served financially. Overall, however, 52 percent of the questionnaire respondents commented that their budget is not sufficient to allow them to properly implement the Canadian content requirements. According to these respondents, the cost factor is certainly a determinant of curriculum implementation. In this study, teachers from school jurisdictions one and three, in particular, are concerned with what they see as budget inadequacies, while teachers in jurisdictions four and five do not perceive budgetary problems at all.

In an attempt to further develop the aspect of budget sufficiency mentioned by the questionnaire respondents, the researcher asked the interview respondents if they thought that economic considerations played a part in their implementing of the Canadian literature requirements. Six of the nine respondents indicated that their budget played a very definite part in hindering this implementation. One teacher commented.

> Yes, unfortunately, we have had to budget very carefully and I can't teach all of the Canadian literature that I'd like to teach because we can't afford it. Novels and plays, particularly, are a real problem. I've had to photocopy some things in order that I achieve the Canadian content.

Another interview respondent added that "if I wanted to teach a Canadian novel that's on the list, I wouldn't necessarily have an opportunity to do so." The teacher went on to explain that, since English teachers in her jurisdiction transfer from school to school fairly frequently, the school administration is reluctant to purchase a class set of textbooks for the English department without assurance that it will be used by most teachers. Still another teacher observed that the English teachers in her school are compelled to share all texts and books and cannot use one particular textbook for more than three or four weeks.

> We have to organize our English courses according to literary genre because this way our students are using one particular text for a fairly short period of time. We cannot organize our courses thematically because there simply are not enough books at hand to allow each of us our own class sets.

The interviewees who mentioned that they are working within budgetary constraints remarked that they are naturally anxious to stretch the dollars as far as possible. Some observed that, as well as affecting specific current purchases, the cost factor limits the potential for change. In one of the large schools, for instance, the rule is "one major change per course per year." One teacher suggested a budgetary incentive she thought each individual high school could institute to help the implementation process.

> Let the individual high schools in Alberta purchase single copies of the entire curriculum, including Canadian content, for the staff. The compiling and sharing of materials within a school district would help as well. Half of the stuff I teach, I just found, like "Generals Die in Bed" I just found one day in the staff room.

Detailed dollar figures on budget were not asked for, but some detailed information was volunteered and noted. It would appear that, when little money is available for book purchases, the tendency is to use the existing stock of textbooks and class sets as long as possible and not to purchase new sets. Also, schools have the tendency to purchase fewer textbooks for language study and writing than they do for literature. The total effect of financing shortages serves to maintain the primacy of literature in the curriculum, but to reduce the possibility of change in the literature to be studied.

By contrast, three of the nine interview respondents remarked that budget considerations had not affected their implementation in any way. One observed, "If I wish to teach a work, if it's on the curriculum, it would be no trouble at all. Budget would not be a problem." Two other interviewees commented that they are not concerned with budgetary decisions because they feel that is the prerogative of the English Department Head.

Teachers' Perceptions of Canadian Literature

Teachers' definitions of what Canadian literature is and their perceptions of how Canadian literature is different from the literatures of other countries offer insights that help explain their attitudes towards the change in requirements concerning the teaching of Canadian literature.

A. What _is_ Canadian literature?

Although all teachers stated that Canadian literature is literature that has been authored by Canadians, many indicated that other things besides nationality might be taken into account. One respondent offered the opinion that a Canadian author is one who has lived in Canada for a number of years and "is fairly in touch with whatever the Canadian experience is, regardless of nationality." This teacher contended that "a Canadian writer is a person who is born in Canada or a person who has lived in Canada for a while and writes about Canada." Another respondent expanded upon this definition by commenting that, "Canadian literature is any literature that comes from our country that illustrates and illuminates the character of a Canadian--that deals with the Canadian experience." A rather negative definition of Canadian writers was delivered by one of the respondents.

> A Canadian writer is one who is involved with an enculturated, socialized group of Canadians who are probably not famous anywhere in the world but in Canada.

Finally, one respondent asked, but did not answer, the following questions:

> If a Canadian who is living abroad writes about countries other than Canada, is this still Canadian writing? Similarly, if someone who is not

> a Canadian was living in Canada and writing about Canada, is this Canadian writing?

B. What have the teachers learned about Canadian literature?

The interview respondents were also asked what they and their students learned from reading and studying Canadian literature. The teachers reflected that their students learn something about their heritage and their culture and about themselves--"an affirmation of who they are." One respondent commented: "The students can see themselves, or can see somebody they know in that literature. They can see somebody in Kamsack, Saskatchewan, wrote this about Kamsack, Saskatchewan."

As far as what the interviewees themselves learned about Canadian literature, the responses varied. One teacher speculated that reading Canadian literature has encouraged her to become a writer herself.

> I relate in a sense to Margaret Laurence and her life and, you know, it was a simple life. She wasn't from a particularly sophisticated or cultured family, just an ordinary Canadian, who worked hard. I think she is a good example of what you can do as a writer in this country. Also, I learn a lot about the country itself and its people through reading Canadian works. For example, I think that before I did any travelling as a university student I was reading stories that had Montreal settings, eastern Canadian, and Maritime settings. When I eventually did travel to those areas, I think that I had a sort of deja-vu in a sense that I had somehow experienced these places in a kind of voyeuristic way, without having been there, through the literature. So I guess I can say that I have learned something about my country through the literature.

Another teacher thought he had a "closeness" to Canadian works.

> I remember the first time I was ever exposed to anything Canadian and I remember feeling really shaken when the piece of literature referred to a town that was not American. I was impressed. What I have learned from Canadian literature is that it's a vicarious experience.

Finally, one interview respondent stated that he has "learned that we have quality writers living in Canada."

C. How is Canadian literature different from other literatures?

The nine interview respondents also were asked in what ways Canadian literature is different from the literatures of other countries. Most respondents saw Canadian literature as reflecting the local "environmental aspects." As one teacher observed, "There seems to be an emphasis on history, on politics, and weather, more so perhaps than on relationships. So it's an environmental literature in many ways." Another respondent saw Canadian literature as reflecting the "cultural mosaic" that is unique to Canada. This aspect of Canadian literature reflecting the Canadian environment was seen as an advantage for teaching.

> Canadian literature is more familiar to students because it's their regions or locales, dealing with areas of the country that the students have read about and have some knowledge about so they are able to identify more with the literature they are studying.

Another interviewee observed that "Canadian literature is different in the sense that it's trying to establish an identity, whereas with British and American literature the identity is already there." This teacher speculated that

> Canadians tend to take their literature much more seriously than do the British. There is less eclecticism and esoteric qualities than you would find in British literature. The British experiment with literature, whereas Canadians do not. Canada has a more realistic, rational kind of literature. It is, by and large, a good, solid authentic literature.

D. What are the qualities about Canadian literature that the teachers like and dislike?

To further explore teachers' motivations in implementing or not implementing the requirement, the researcher asked the interview respondents to state the qualities about Canadian literature they like and dislike. Also, those who were not using Canadian literature were asked to specify why they were not doing so.

One interviewee emphasized the importance of the teachers liking the literature they teach. She commented: "If I feel positive about the material, then I think I can deal with it better with the students. So I suppose it's the personal aspect."

One respondent saw an overall "negative atmosphere" to Canadian literature that is not as much present in American and British literature. He also commented that a lot of Canadian literature is "unsuitable" for high school because of the "foul language." Another respondent who thinks that high school students are less than enamored with the Canadian content, observed:

> Students have a negative attitude towards Canadian content. They would not go to a movie downtown if they knew it was Canadian. That is the type of problem we are facing!

Another critical respondent noted an immature writing style by many Canadian writers, for example, "I find that many Canadian writers' use of symbols are so blatant and so obvious that it's an insult to the reader's intelligence. I find that I wince." Another teacher noticed that "very few" Canadian writers have a complex, sophisticated literary style. Yet another participant remarked on what she perceives as the difficulty of Canadian literature at the English 20 level:

> If anything, I stress Canadian literature more whole-heartedly at the English 30 level--these students are more attuned to style and its effects.

Many of the interview respondents were far more concerned about the overall quality of the Canadian literature they teach than they were with the quantity--in this case, a required 50 percent minimum for English 20. One respondent commented:

> I don't think the 50 percent thing is important at all. I just think it's important that people are starting to use a bit of Canadian literature, and what percent they use I don't think is that key.

E. Are there any problems with teaching Canadian literature?

A number of interview participants were critical of some aspects of teaching Canadian literature. For example, some teachers feel curtailed in implementing the curriculum requirements because of what they consider to be inappropriate Canadian literary selections. One teacher considered the genre of modern drama to be particularly weak.

> Canadian drama is the area that is the most limited genre according to the teachers I know as to what they can effectively teach. A lot of them mention that they are teaching Shakespeare, and there's so much other good modern drama, that it's sometimes hard to move into the Canadian plays.

Another interviewee mentioned that a lot of the anthologized literary material is "becoming quite dated." Yet another teacher contended that her students do not relate very well with the rural settings of many Canadian works:

> The "man on the farm" theme is what students like the least about Canadian works. In fact, the students are not really very turned on to the Canadian entries in anthologies and texts at all.

Another respondent attributed what he considered a general lack of implementation to the increasing average age of teachers:

> High school teachers' average age is 42 or 43 now, and most of these teachers are "set" in their ways. They have 15 to 20 years experience teaching American and British literature and some I know find it very difficult to pick up on the new Canadian material. They would prefer to stay with the old "tried-and-true" material.

The Canadian Literature Selections and Materials Being Taught in English 20 Classes

One task faced by the questionnaire participants was to establish an inventory of the Canadian literature selections and materials they were using in their program. Also, the teachers were asked for their perceptions of their students' reactions to these works.

A. Canadian Novels

Appendix C presents the Canadian novels taught in the English 20 classrooms of respondents who took part in the study. The order of preference of novels presented was arrived at by frequency of mention by teachers. The novels receiving the highest number of mentions by teachers and also the highest number of citations for student enjoyment were *Who Has Seen the Wind* (25 mentions), *The Apprenticeship of Duddy Kravitz* (13 mentions), and *The Stone Angel* (11 mentions). Each of the other Canadian novels listed as being popular to teach had fewer than five mentions.

One of the questionnaire respondents, instead of naming the specific novels he taught in class, commented: "I have my own bibliography of Canadian novel titles that I give as an enrichment project--individual titles." Another teacher reflected on the importance of Canadian novels providing students with an opportunity to personally experience events they have vicariously experienced through reading.

> I found this out with The Tin Flute--universally disliked until a student visited Montreal and actually went to the street on which the novel was based--then the novel meant something.

A few questionnaire respondents reflected on some specific difficulties they encountered with the teaching and study of the Canadian novel. For example, one teacher remarked on the difficulty of the writing style of Canadian novels: "I tend to use The Stone Angel at the English 30 level, rather than the 20 level. I feel it is best used at the university even though it is one of my most favorite novels." Another teacher who responded to the questionnaire was upset with the shortage of what he perceived to be good Canadian novels on the provincially approved reading list.

> I find that there is much Canadian literature that I enjoy--unfortunately not much of it is on the curriculum reading list. For example, Robertson Davies' Deptford Trilogy is an interesting world class series but is not on the reading list. I do not believe that a novel should be chosen simply because it's Canadian--those writings with merit will be recognized.

Still another respondent was critical of what he saw as a shortage of background material for Canadian novels:

> Generally speaking, in my opinion, most teachers do not teach a Canadian novel. I know that this is a very bleak picture; however, I feel sure that things in time, will improve. Canada is a young country and therefore it will take time for the right people to do the right things to bring Canadian literature to the fore in our classrooms. One major difference lies in the preparation of English 20 research titles. To complete a paper on Dickens, my students have hundreds of research articles to read. How many critical books are there on Alice Munro and her works?

One of the questionnaire respondents was disturbed with what he considered the narrow-mindedness of the mandated curriculum change, particularly as it affects novel study:

> Probably the 50 percent demand is unreasonable and impractical. What it has done, among other things, is cram the English 20 syllabus. Teachers are too busy with their heads down trying to meet all demands; consequently, they do not get their heads up or out of such mire to do some reading-up on the side. And you know there are other novels to read that are better than Canadian novels. What is the objective?--to make a narrow-minded Canadian or to make him or her a citizen of world literature? I want my students to read great works, such as 1984, The Plague, and Middlemarch at the English 20 level instead of reading screeching feminism by moody Margarets!

Finally, one teacher expressed a number of concerns on the 1982 curriculum, with emphasis on the novel offerings:

> There were some oversights in the '82 curriculum. (It seems to me that Who Has Seen the Wind was not originally re-authorized and it works well with English 20.) The Oxford anthology was a blunder. Bird in the House would have been a welcome authorization at the 20 level. Fifty percent Canadian content represented too much flag-waving with too few resources. One third at the 20 level would make sense. The bottom line though is that even a good Canadian work like Duddy Kravitz is in tough when compared to other alternatives like Lord of the Flies. I personally find these two workable as novels. I use both but there are many who would pick Golding's novel and ignore Richler's.

A number of questionnaire respondents commented that they do not teach longer selections such as novels and non-fiction to their class as a whole, but instead allow the individual students complete freedom of choice in their selection of longer Canadian works. For example, one teacher remarked that she encourages her students to explore Canadian literature through individual research projects.

> I have my English 20 students do a research project on a Canadian author or poet. In this project, they must read one novel, book of poems, play, or group of short stories, as well as read some criticism. Because of this it is difficult to ascertain what percent of the student's time is spent on Canadian literature. Our library is reasonably well stocked with material and the choices made by students differ radically.

It should be noted that a number of respondents felt that they had not found "a Canadian novel that really works" with their students.

B. Canadian Short Stories

An inspection of Appendix D-1 presents the titles of Canadian short stories taught in the questionnaire respondents' classrooms in order of teacher mention. The five individual short stories mentioned by teacher respondents that their students most enjoy are "Two Fishermen" (43 mentions), "The Lamp at Noon" (42 mentions), "Penny in the Dust" (23 mentions), "Butcher Bird" (18 mentions), and "The Sweater" (12 mentions). A second group of stories received five to ten mentions each: "The Broken Globe," "Benny," "Hunky," "Mask of the Bear," "Sophie," and "To Set Our House in Order." All other stories listed in Appendix D-1 received fewer than five mentions.

Examination of Appendix D-2 reveals the twenty most frequently taught Canadian short story writers according to the number of mentions each writer received. Sinclair Ross, Morley Callaghan, Ernest Buckler, and Margaret Laurence received the most mentions. The number of mentions includes specific titles and "general stories" by the authors, without naming specific titles. In addition to this list of short story writers, one respondent noted that he often taught unpublished short stories by local writers, while another commented that he teaches a story he himself has written.

C. Canadian Drama

Appendix E presents the titles of the Canadian plays studied in the questionnaire respondents' classrooms. The fact that the 54 respondents mentioned a total of only eleven plays among them as dramas they have taught to their English 20 students is fairly strong testament to the relative absence of Canadian drama in high school classrooms. Of all the genres in Canadian literature, drama appears to be the least frequently taught. Only three of the plays mentioned in Appendix E--The Komagata Maru Incident, Billy Bishop Goes to War, and Thunder Rock--are approved on the English 20 curriculum. One of the questionnaire respondents had the following observation to make on Canadian drama.

> There seems to be a problem with Canadian plays. The best appear to be too controversial for class-

> room use, or too topical. Are there good Canadian plays with universal themes and characters? Perhaps that should be my thesis.

Another teacher had first-hand experience in the selection of Canadian literature.

> I served on the Department of Education Ad Hoc Committee for choosing suitable novels, non-fiction, and plays for senior high English and can attest to the fact that some excellent material was (a) out of print (e.g. Ethel Wilson's superb Swamp Angel), (b) unsuitable for the classroom due to inappropriate language (e.g. all of Roch Carrier's plays), or (c) uninteresting. So, although we were all committed to finding good material, we were often thwarted. And even the old stand-by--W. O. Mitchell's Who Has Seen the Wind--is frequently found to be boring by the students, although I love it! The On Stage volumes of plays are very useful!

In summary, drama was seen as the least popular of all the literary genres, "I have trouble finding good Canadian plays," were words spoken by a number of respondents. One teacher noted that drama "is one area of weakness in the curriculum. There isn't much, and most of it is pretty depressing or risque."

D. Canadian Poetry

Examination of Appendix F-1 shows Canadian poems taught in the respondents' classrooms in order of teacher perception of positive student reaction. Of the poems listed as being particularly popular, those that stand out are "David" (mentioned by 45 of the 54 respondents), "Warren Pryor" (35 mentions), "The Forsaken" (22 mentions), "The Lonely Land"

(14 mentions), and "Icarus" (13 mentions). Poems receiving five to ten mentions included, in descending order of popularity, "The Bull Calf," "High Flight," "Highway 16/5 Illumination," "The Prize Cat," "The Shark," "Erosion," "Newfoundland," and "Prairie." All other poems listed received fewer than five mentions. Overall, the large number of listings of poems in this appendix is a clear indication that of all the genres under consideration, poetry is the most popular with the respondents. Perhaps it is because with poetry, teachers may teach an entire literary selection relatively quickly and may fit the poem into thematic units very smoothly. Also, teachers are more likely to expose their students to a variety of poets and to a number of works by one poet.

Appendix F-2 lists the twenty most studied Canadian poets according to the number of mentions each poet received. Included in the number of respondents' mentions for each poet are "general" poems by the poet, as well as the specific works cited. A few of the poets who stood out in respect to teachers' perception of positive student reaction were, in order, Earle Birney (62 mentions), Alden Nowlan (44 mentions), E. J. Pratt (42 mentions), Irving Layton (27 mentions), and Duncan Campbell Scott (23 mentions). Receiving ten to fifteen mentions were A. J. M. Smith, Leonard Cohen, and A. M. Klein. All other poets listed in Appendix F-2 were mentioned fewer than ten times.

In addition, three questionnaire respondents discussed specific Canadian poetry units they had developed.

> I do a very extensive unit on Canadian poetry with the English 30's which I am seriously considering for English 20. It deals with Confederation poetry; poetry of the 30's, modern poetry--it is a super unit!
>
> I'm very much in favour of the Canadian literature requirements. I think my unit on Canadian poetry is very worthwhile but I had to put it together myself. It's not from recommended texts although some of the poems are found in the recommended texts.
>
> I've done a paper in a course ... on Canadian poetry and related it to a Biblical theme of Canada as a "new land" (Canaan), and I did an A.V. presentation on "Pioneer" by Dorothy Livesay. I've done a very nice unit on Western Canadian poetry for English 20 (but again, students are already prejudiced against the term/prefix "Canadian"; although they may get more out of doing something on the topic than they care to admit.)

E. Canadian Essays

Appendix G catalogues the Canadian essays studied in respondents' classrooms. The five essays most frequently taught--"Canada Explained," "The Second Coming of Aristotle," "On Living in a Cold Country," "The Pleasures of Hockey," and "Children Are Monsters"--contain elements of humour and are found in the text, Prose for Discussion. The most-mentioned essay, "Canada Explained," was mentioned by ten respondents. All other Canadian essays were mentioned fewer than seven times. In addition to the specific titles mentioned, some respondents indicated that they taught "general essays" by Robertson Davies, Hugh Hood, and Stephen

Leacock. Compared to teaching the short story, novel, and poetry, teaching the essay appears relatively unpopular with the teacher respondents.

In conclusion, non-fiction selections and essays were mentioned as being less popular with the students than were short stories and poems.

F. Canadian Textbooks and/or Anthologies

Inspection of Appendix H presents the titles of textbooks and/or anthologies with Canadian content used in Alberta English 20 classrooms. This appendix demonstrates that the most frequently-used textbooks are Prose for Discussion and The Oxford Anthology of Canadian Literature. Each of these texts was mentioned by more than half of the respondents. With the considerable popularity of Prose for Discussion and The Oxford Anthology of Canadian Literature, it would appear that texts that contain a variety of literary genres are more popular than those that specialize in one genre. Next in popularity are Theme and Image--Book 1, On Stage 2, and The Arch of Experience.

The questionnaire respondents made various observations on what they think their students like best about anthologies and textbooks that contain Canadian material. Some teachers believed that their students identify with the young Canadian protagonists in the texts. One teacher remarked, "I try to choose something perhaps that they can relate to because they seem to like the literature more." Another respondent commented:

> I think the students identify, especially in my particular school which happens to have students who tend to be very athletic, with energetic and outdoors literature like Canadian stories and poems. They identify with the fact they are in their youth and Canada as a country is in her youth, and so they draw parallels to characters in Canadian stories, essays, and poems.

Teacher criticisms involving Canadian texts and anthologies included the following: "Obviously, there's a lack of good resources. Again, a better anthology than Oxford is needed. The Canadian essays in Prose for Discussion are weak." One questionnaire respondent was disappointed with lack of accessibility to class sets of textbooks with Canadian content:

> As a recent convert to English teaching--3 years ago--I feel most restricted by the unavailability of class sets of Canadian textbooks. I have pretty much followed the accepted year plans of our school's English Department, and since our students do very well on English 30 Diploma exams, it seems that they are not permanently damaged by the lower percentage of Canadian literature stressed in our Department.

Another teacher speculated on the relative unavailability of Canadian material in textbooks: "The major problem is lack of access to material. New short stories, poems, etc. are not being presented to us for our use. If we use the ones we find ourselves, then we break copy law." Finally, one of the questionnaire respondents stressed the importance of textbooks and anthologies containing worthwhile Canadian content:

> Since it is probably true that American and British literature has a head start on Canadian literature in the minds of many teachers, it is necessary for educational leaders who wish to push Canadian literature to see that teachers are provided with better texts that have Canadian poems and short stories with plenty of excellent, fine-tuned questions on each selection. The texts that are approved now are either weak in "good" Canadian content or are quite dated.

G. Canadian Films and Video-recordings

Many audio-visual selections are undoubtedly used as enrichment to the study of literature. Moving from the print to the non-print media, Appendix I presents 41 titles of Canadian films and video-recordings studied in the classrooms of the teachers surveyed. This appendix indicates that the most popular Canadian films are "David," "Who Has Seen the Wind," "The Apprenticeship of Duddy Kravitz," "Darts in the Dark: An Introduction to W. O. Mitchell," "Our Kind of Talk: An Introduction to Margaret Laurence," and "The Sweater"; each of these films was mentioned by from five to ten respondents. All other films and video-recordings on the list were mentioned by fewer than five respondents. One questionnaire respondent remarked:

> There are also some very good films being produced in Alberta these days such as "Loyalties," "Cowboys Don't Cry," etc. Are these works available for classroom use?

Another teacher commented on the importance of appropriate audio-visual resources:

> A.V. materials, even non-Canadian, have to fit precisely what I'm doing. Most don't. I don't show films for nothing. The course can not bend to fit the A.V.--the A.V. must fit the course.

Very few titles of the recordings of Canadian plays, poems, songs, novels, and stories listened to in the respondents' classrooms were mentioned. If the feedback provided by the questionnaire is representative of teaching practices of English teachers in Alberta, relatively few recordings of Canadian plays, poems, novels, and stories are used as teaching aids in English 20 classrooms.

As far as teacher use of Canadian radio and television programs is concerned, only four percent of the questionnaire respondents assigned CBC interviews or Canadian drama on radio/television for their students to study. One respondent asked: "I have heard some excellent radio dramas on CBC that would work nicely into the English 20 program, but how does one obtain recordings of these?" Teachers would certainly be assisted if they were provided with information or negotiated access to good broadcast or telecast materials.

H. Canadian Authors Who Have Visited the Classrooms

An examination of Appendix J reveals the names of the thirteen Canadian authors who had visited the questionnaire respondents' classrooms in the past few years. Of the 54 participants, only eight indicated that they had invited authors into their classrooms, for a total of thirteen authors. However, when Canadian authors were invited to speak to students, the visits were found to be quite enjoyable. On the difficulty of Canadian authors visiting the classrooms, one teacher commented, "We have tried to get writers to visit our school, but they think we are too far away." A second respondent noted: "I would like to invite various writers to visit our school, but the present English Department Head refuses. I feel this Department is stolid, staid, and boring!"

Criteria Which Teachers May Use in Selecting Canadian Content For Study in Their English 20 Classes

This section presents the criteria which the respondents felt they use in selecting Canadian literature content for study in their English 20 classes. The teacher respondents also indicated the degree to which they emphasized each criterion in their selection by circling the most appropriate response to begin each statement, as follows:

1 = I place no importance upon ...
2 = I place slight importance upon ...
3 = I place some importance upon ...
4 = I place considerable importance upon ...
5 = I place very great importance upon ...

Table 26 on the following page presents the questionnaire respondents' opinions regarding the degree of importance they place upon a number of criteria in their selection of specific Canadian literary selections.

TABLE 26

AIMS AND OBJECTIVES WHICH TEACHERS CONSIDER IN SELECTING CANADIAN LITERATURE FOR STUDY

The importance the teachers place upon...	None 1	Slight 2	Some 3	Considerable 4	Very Great 5
# 1. Developing in Students an Appreciation for Canadian Literary Works	0%	8%	19%	37%	37%
# 2. Familiarizing the Students With Some Popular Alberta Authors	0%	6%	21%	54%	19%
# 3. Discussing Basic Themes and Attitudes Common to Canadian Writing	2%	8%	29%	37%	25%
# 4. Examining the Canadian Identity as Reflected in Literature	2%	12%	16%	51%	20%
# 5. Discovering Attitudes of Canadians Living in Other Parts of Country	6%	8%	51%	28%	8%
# 6. Examining Canadian History as Reflected in Literature	8%	12%	42%	29%	10%
# 7. Showing the Multicultural Quality of the Canadian Heritage	8%	17%	40%	29%	6%
# 8. Familiarizing the Students With Some Popular Canadian Authors	6%	31%	27%	31%	6%

This table ranks these criteria in terms of teacher-assigned importance. The ranks assigned were determined by multiplying the percentage of responses under each criterion by the number of the criterion, then totalling the five categories.

Table 26 indicates that the teachers felt the most important criterion in their selection of Canadian literature is developing in the students an appreciation for Canadian literary works (Importance Rating 406)--with 93 percent of the teachers surveyed responding in categories three, four, and five, signifying that they place at least some importance on this criterion. The respondents placed the criterion of familiarizing students with some popular Alberta authors as second in importance (Importance Rating 386), with 94 percent of the teachers placing at least some importance on this criterion.

In addition, Table 26 demonstrates that the importance the respondents set upon discussing basic themes and attitudes common to Canadian writing is the third most important criterion in the view of teachers (Importance Rating 378), with 91 percent of the teachers putting at least some importance on this aspect. As noted by the questionnaire respondents, the fourth most important criterion is the relative importance the respondents placed upon examining the Canadian identity as reflected in literature (Importance Rating 378), with 87 percent of the respondents setting at least some importance on this criterion.

Finally, in descending order, the respondents considered the following four aims or objectives as being important in their selection of Canadian literature for classroom study: having their students discover the attitudes of Canadians living in other parts of the country, having their students examine Canadian history as reflected in literature, showing the multicultural quality of the Canadian heritage, and familiarizing students with some popular Canadian authors. Overall, it is evident that familiarizing the students with some popular Alberta authors ranked second of the eight aims, while familiarizing the students with some popular Canadian authors ranked eighth, or last, perhaps signifying that in the opinion of the respondents it is more important to study local authors than it is to study national writers. Perhaps this provincial parochialism simply shows that the teachers are more comfortable teaching familiar, regional literature.

Unlike Table 26, which indicates the teachers' responses to a given list of criteria, Table 27 shows the various criteria the questionnaire respondents **volunteered** as being important in selecting Canadian works to use in their English 20 classes. There is no doubt that, since this table discloses the responses to what was an open-ended question, the number of responses is that much more impressive.

TABLE 27

CRITERIA FOR SELECTION OF CANADIAN LITERATURE RANK ORDERED BY FREQUENCY OF MENTION BY RESPONDENTS

Points Considered in Criteria	(N = 54)	% of all Respondents
Level of interest for possible student enjoyment:	35	63%
The literary quality of the work:	23	43%
Personal interest of teacher in the literary selection:	22	41%
Cost & availability of Canadian material:	15	30%
Relevance of material to the students:	12	24%
Effectiveness and appropriateness of characterization and theme:	11	18%
Sense of Canadian identity provided by the work:	4	8%
How well the literature relates to our cultural heritage:	4	8%
How well the literature relates to our historical/literary past:	4	8%
Whether the literature has been recommended by Alberta Education:	4	8%
Time restrictions:	3	6%
Usefulness in developing literary appreciation:	3	6%
Range of authors (representative sample):	2	4%
Readability:	2	4%
Availability of support materials:	1	2%
Censorship restrictions:	1	2%
Whether the literature is current:	1	2%
TOTAL criteria statements:	145	

Table 27 indicates that the strongest influencing element was the interest level for the student (mentioned by 63% of the respondents), followed by the literary quality of the work (41%), and the personal interest of the teacher (40%). Some of the more widely cited remaining elements listed in descending order are: cost and availability (28%), relevance of material (24%), and appropriateness of theme and characterization (18%). Therefore, there is clear evidence that teachers are using diversified criteria in selecting Canadian works to use in their English 20 classes.

The criterion that was attributed to have the greatest effect in the teachers' selection of Canadian literature was the students' needs, interests, and experiences. It is significant to note that the student, for whom presumably all learnings are devised, was ranked as the prime criterion influencing curriculum decision-making before such factors as the teacher's background and value system, the availability of resources, and the recommendations of the provincial guide. A number of respondents volunteered the information that if the students did not enjoy a selection of literature, it would not be taught.

The second criterion for selection of Canadian literature, noted by 23 questionnaire participants (43% of the sample), is the literary quality of a work. One teacher mentioned, "If more quality materials were available, I would certainly use them." Commented another:

> I have a B.A. in Canadian Studies and therefore I am probably more likely to use Canadian literature than are other teachers. However, good literature regardless of its "national origin" is what should be used in every classroom.

However, a number of the teachers were not pleased with the quality of readily available Canadian literature. One participant saw distinct disadvantages in teaching Canadian literature.

> One of the problems with much of the available Canadian literature (that in available texts) is that it depicts a Canada of a time and way of life that is outside the experience of many of today's urban students. It is not high-interest reading for them. While I am a reader of Canadian literature, I have not studied it formally. My selection of materials and teaching of Canadian literature would probably be enhanced by such formal study.

The teacher's personal background and value system is the third most powerful functioning criterion when decisions are made regarding the selection of Canadian literature. Forty-one percent of the questionnaire respondents and three of the nine interview respondents indicated that personal interest of the teacher was an important factor that influenced them in deciding what literature they will teach, indicating the high significance of teacher variables in curriculum development decisions. These respondents reflected that they make "personal choices" and have "personal preferences" and select their "favorite" authors. As one teacher mentioned:

> I'm personally interested in Canadian literature, although I haven't studied it in any depth at

> university. Because I was born on the prairies, I'm interested in prairie literature. I feel that such short stories as "The Lamp at Noon" speak to our experience and our heritage, and that the student needs to be exposed to it. Also, with their prairie background, they have some appreciation of it. I find that too many students feel that they exist in just the present; they don't have any idea that they are part of all that they have met, if you like.

In addition, a fourth criterion frequently suggested by the questionnaire respondents was that selections were often made strictly on the basis of the availability of the resources. One teacher remarked, "We need more resources," and added: "Lack of resources (without pirating) would be the main reason why I didn't use more Canadian literature in my earlier teaching." Another teacher commented that if she had a frustration, "it would point to the availability of resources and recommended materials." One participant suggested a different channel of useful Canadian writing:

> I also use the most available source of Canadian writing, that of my students! They write poetry, essays, short stories, and share "their" literature with their peers! It's great, and the kids love reading each other's work!

Availability of resources was also an issue with six of the nine interview respondents, who were disappointed with what they considered nonavailability of appropriate and/or approved textbooks and resources within their schools. They contended that nonavailability of suitable Canadian materials was an important factor against the implementation of the required percentage of Canadian literature.

Generally, these teachers, although dissatisfied with the availability of quality Canadian literature, were actively searching for what they considered to be suitable material. One respondent remarked, "If we don't have the correct Canadian materials, then I ask that we get them, or beg, borrow, or steal them from some location."

CHAPTER V

SUMMARY, CONCLUSIONS, AND IMPLICATIONS

This chapter, which represents a synopsis of this study in curriculum implementation, has two major sections. The first part of the chapter contains an overview of the study and a summary of the findings concerning the extent to which the innovation has been achieved, the factors which encouraged or deterred implementation, perceptions about Canadian literature, and generalizations about the process of curriculum implementation. In the second section, the researcher presents his conclusions which are essentially his interpretation of the study's findings and the implications of these findings for practice and theory.

Summary of the Study

A. The Research Design

The research design of this study has been concerned with the implementation of a fairly recent curriculum change in Alberta, that of the Canadian literature requirements as stated in the Alberta Senior High School Language Arts Curriculum Guide (1982).

In conducting this study, the investigator used a combination questionnaire/interview approach to examine the implementation of the Canadian literature requirements at the grade-eleven level. The subjects who took part in the research were practising teachers from five school districts in Edmonton and surrounding area. The 23 high schools in which the participants taught were in diverse settings in urban and rural environments. Questionnaires were sent to 70 English 20 teachers, with 54 being returned, for a 77 percent return rate. Nine of the teachers who returned questionnaire surveys were randomly selected for (and participated in) semi-structured interviews.

B. The Extent to Which the Innovation Has Been Implemented

This study, which explored implementation of the 1982 Alberta Senior High School Language Arts Curriculum Guide's requirement that Canadian literature comprise fifty percent of the literature taught in English 20, used a number of different ways of measuring the extent to which the innovation has been implemented. Of the total time they spend teaching literature to their English 20 students, the respondents reported spending an average of 31 percent of that time teaching Canadian literature. When asked to what degree they have implemented the 50 percent Canadian content requirement, 38 percent of the respondents indicated that they are involved in full, or close to full, implementation. Many teachers who had indicated that they were not implementing the 50 percent minimum requirements indicated that they were engaged in full implementation, perhaps suggesting that many teachers do not necessarily associate full implementation of this innovation with teaching 50 percent Canadian literature.

The interview respondents were almost equally divided on the question as to whether or not they feel that their colleagues are using the required amount of Canadian literature in their classes.

Although the study reveals that in the majority of cases the 50% Canadian literature requirements are not being met, there was a marked increase in the amount of Canadian literature taught. The rate of change since 1982 was an overall increase of 88 percent (from 17% in 1982 to 32% in 1988) among those who were teaching English in 1982. Obviously, the innovation itself has transformed the teachers' prior classroom practice substantially to an English language arts program involving more Canadian literature.

C. Factors Which Encouraged or Deterred Successful Teaching of Canadian Literature

Respondents were questioned about factors that influenced their ability to implement the Canadian literature requirements. Certain factors inherent in the implementation of Canadian literature were making their impact felt on many teachers. The process of altering classroom practice depends on many factors which interact and affect the process of educational change. An important question is which factors influence whether or not changes are adopted in the first place.

1. Factors Contributing to Successful Implementation

It is possible to identify from the results of this study elements which helped to make curriculum implementation effective and the strategies which were used. The following factors assisted the respondents in the implementation of the Canadian literature requirements.

a) **Teacher background knowledge or expertise** is a key factor leading to successful implementation. Most respondents mentioned the importance of the adequacy of their own preparation. The investigation revealed that, generally, the respondents spent a greater percentage of time teaching Canadian literature, had a higher degree of implementation of the innovation, and were more committed to the Canadian content requirement (1) if they had years of university training beyond four years, (2) if they had taken one or more university courses in Canadian literature, and (3) if they were newer teachers (those who have taught for fewer than ten years). The more recently-trained teachers tended to have more university courses in Canadian literature. With every Canadian literature course taken at university, the teachers were less likely to feel that Canadian literature has an adequate exposure in the classrooms. These factors of teachers' backgrounds--their qualifications, their background in Canadian literature, and whether they have graduated fairly recently--are interrelated. The overall factor of teacher background knowledge and expertise with of all its interrelated sub-factors seemed to be the most important factor leading to successful implementation.

b) **Personal interest and commitment on the part of the teacher** are necessary if educational adoption is to take place. In this study, teachers who were initially positive about the change remained that way six years later, and were relatively successful implementors. Similarly, most teachers who initially felt negative toward the change, remained negative, and were relatively unsuccessful implementors. Therefore, commitment is an important factor.

c) **Suggestions and assistance from colleagues** was a positive factor on implementation. Respondents who worked with their colleagues in an atmosphere of cooperation and support were more successful in the implementation process. Teachers who felt secure in a warm and supportive environment in their school were more apt to be successful implementors. Although support of colleagues was considered an important factor, the leadership at the school level--from the principal and the Department Head--was **not** mentioned as being important in determining the relative success of the innovation. Also, no respondent mentioned receiving any assistance from central office curriculum staff. This study validated that teacher respondents felt they had to depend on themselves or on their colleagues in engaging in successful implementation of the innovation.

d) **Accessibility to suitable materials** was noted by teachers as a factor which led to successful implementation. Adequate quality and even the simple availability of materials can result in positive implementation decisions.

2. Factors Inhibiting Successful Implementation

Also, a number of factors served as barriers to the smooth implementation of the Canadian literature requirements. The following factors impeded implementation.

a) **Limited knowledge of Canadian literature** was considered to be a negative factor. Skills and training are related, both being factors that made a difference in the implementing of this innovation. The findings show that those teachers who felt their knowledge to be limited were less likely to engage in implementation of the innovation. In 1982, 43 percent of the respondents indicated that they felt, at best, somewhat limited in their understanding of Canadian literature; however, by 1988, only 17 percent of the teachers thought their knowledge of Canadian literature to be somewhat limited. This improvement in teacher background is reflected in an increase in the amount of Canadian literature that is being taught now as opposed to in 1982.

b) **Lack of adequate inservice teacher education and professional development** was seen as an inhibiting factor. Some of the findings of this study suggest that inservice teacher education should place greater emphasis on helping English teachers to gain a more thorough understanding of Canadian literature offerings. Most teachers had not had any inservice; but, it appeared that teachers who **had** received an inservice session and had the opportunity to plan and develop units with a colleague, were the most confident and the most committed to the Canadian literature requirement.

c) **Lack of teacher commitment to the change** was regarded as a factor impeding implementation. Teachers who had taught for more than ten years (two-thirds of the respondents) and teachers with only four years of university training were less committed to the innovation. Only one-third of the respondents (33%) felt fairly or very committed to the Canadian content requirements. Six of the nine interview respondents argued that Canadian literature should be an important part of the English curriculum.

d) There was a negative reaction to the **change being mandated**, as many teacher respondents indicated that they did not appreciate being conscripted parties to the innovation. The findings of this study in curriculum implementation have shown that because an innovation has been mandated by organizational authorities such as Alberta's Department of Education does not mean the innovation will be fully implemented by its designated users. The teacher respondents contended that the implementation would have been more successful if they had been more involved in the decision-making that determined what content is to be taught. In general, volunteerism was considered a facilitator of change and prescription a barrier to implementation.

e) Mentioned in many cases as a negative factor was the relative **unavailability of suitable Canadian literature,** particularly in authorized texts and anthologies. Teachers felt that the scarcity of appropriate resource and support material hindered their ability to implement fully the Canadian literature requirements. One should keep in mind that 43% of the teachers acknowledged having a somewhat limited knowledge of Canadian literature.

f) Also acting against successful implementation was what many respondents considered **inadequate preparation time** for implementation of this curriculum change. Preparation of the teachers for implementing a planned improvement begins when the needs of the teachers for gaining information or for developing skills or materials have been identified. The amount of preparation time required for successful implementation of Canadian literature is directly related to the competence of the teachers in carrying out the Canadian literature requirement. Many participants indicated that they felt that their respective district administrators and school boards tend to greatly underestimate the needed amount of teacher-preparation time and that they were not provided with sufficient time to prepare for the implementation of the Canadian literature requirements.

g) **Inadequate budget** also was seen as an inhibiting factor. Just over half of the questionnaire respondents and six of the nine interview participants commented that their budget was not sufficient to allow them to properly implement the Canadian content requirements. They felt that they were not in a financial position to purchase necessary Canadian materials. The teachers contended that the unique nature of the 1982 Canadian literature requirements means that some budget considerations should be addressed to assist the development of such a program. A second area where budget was seen to be inadequate was in the area of staff inservice costs. There is an increased requirement for professional support in the area of Canadian literature to assist with the selection, organization, and presentation of materials.

h) **Lack of assistance from Alberta Education** was another factor that prevented successful implementation. The Department of Education was seen by the respondents as being rather uninvolved in assisting teachers to implement the Canadian literature requirement. Although some found the 1982 curriculum guide useful for teaching, well-organized, and easy to understand, almost three-quarters of the questionnaire participants commented that they had received very little or no assistance in implementing the Canadian literature component of the 1982 curriculum. Some respondents mentioned that provincially-appointed resource persons to assist in implementation of Canadian literature would definitely ensure a higher rate of implementation.

D. Canadian Literature in Canadian Schools

1. Teachers' Attitudes Towards Teaching Canadian Literature

The implementation of this innovation produced substantial and fairly widespread changes in the respondents' practices and attitudes, although there was variability among the different respondents. Many respondents had positive attitudes towards teaching our national literature, stating that Canadian literature is first-rate in conception and articulation and through reading it Canadians can have a sense of national identity. Some teachers also felt that, because of the intricate relationship between life and literature, reading Canadian literature encourages a critical assessment of our personal and social values.

Other participants mentioned a number of drawbacks to having their students study Canadian literature. Studying Canadian literature is often at the expense of studying other national literatures, Canadian literature is not of a high enough quality, the required percentage of Canadian literature is too high, and mandating the Canadian literature requirements was the wrong thing to do. Specific negative qualities were mentioned regarding Canadian literature: weak drama selections, overall weak quality, too "dated" for today's young people, occasional foul language, immature writing style, too complex in style, rural settings that most students do not relate to, shortage of good Canadian novels on the reading list, and inadequate background material for the teachers.

2. The Literary Genres

The study's findings indicate sharp differences among the respondents' estimates of the number of Canadian selections from different genres that their students would be expected to study or read in English throughout one school year. Throughout an English 20 course, a teacher will teach (on the average) one Canadian novel, seven Canadian poems, one Canadian play **or** one selection of full-length Canadian non-fiction, five Canadian short stories, and three Canadian essays. With respect to the representativeness of genre, it can be seen that poetry and short stories are taught most often, essays and novels less frequently, and non-fiction and plays least often. Throughout the study, teacher perception regarding the paucity of Canadian non-fiction and drama was most apparent. It was generally contended by many respondents that it is very difficult to find appropriate Canadian drama and non-fiction to teach their students.

Altogether, however, this "average" amount of Canadian literature taught is fairly substantial.

3. Criteria Which Teachers Use in Selecting Canadian Literature for Study

There were a number of criteria which teachers use in selecting Canadian literature content for study in their English 20 classes. Literature was selected because of its appeal to the interest level of the student, literary merit, personal interest to the teacher, cost and availability, usefulness in developing in the students an understanding of today's world, and appropriateness of theme and characterization.

4. The Future of the Teaching of Canadian Literature

Forty-one percent of the respondents do not plan to expand their teaching of Canadian literature. Thirty-three percent of the teachers do plan to increase the teaching of their national literature. These numbers do not auger well for the future study of Canadian literature. Some teachers may have to be convinced of the desirability of change before they will move to implement the new curriculum.

E. This Investigation as a Study of Curriculum Implementation

If one views this investigation as a study of curriculum implementation in general, there are a number of things to be learned from it that might be useful in other situations:

1. Planning to Implement an Innovation

According to the respondents, Alberta Education did not assume a large role or responsibility regarding a structure or plan for implementation or for evaluation of the Canadian literature requirement. Also, none of the school divisions surveyed had mapped out a schedule for implementation of Canadian literature. Similarly, the respondents felt that at the school level, no attention was being spent on structuring a plan, and no strategies for a school level process of implementation and an evaluation phase were being developed. However, an interviewee mentioned that his school district did inservice the 1982 curriculum and paid individual attention to the Canadian literature requirements. Nevertheless, most teachers' perceptions were that the actual implementation that was taking place was more teacher directed than provincial or division or school directed. This teacher-directed implementation was practical and classroom-based ("using" curricula in the classroom), rather than a formal, structured process. Again, it must be remembered that the new Canadian requirement was not an isolated change but just one component of an overall curriculum change that included many other aspects of English language arts.

Generally, most individual respondents who were making excellent progress in implementing the innovation had engaged in individual, informal planning. Conversely, those teachers who had failed in their implementation felt frustrated with the difficulty they had in constructing useful plans. Therefore, it would seem that teachers who are going to implement new curriculum should be involved in planning in some form, whether it be planning the solution, implementing the planned activities, monitoring progress, and/or evaluating the outcomes.

2. The Implementors

Preparation of the respondents. This investigation shows that teachers are more likely to implement an innovation if they have adequate content-knowledge in the appropriate area. In this study, the teachers who had taken a course or more in Canadian literature felt more familiar with Canadian literature and thought they did a good job teaching it. Also, the respondents with more university training were more likely to implement the innovation, perhaps indicating that teachers with stronger educational qualifications are more likely to embrace new innovative practices.

Teachers as curriculum developers. This study disclosed the importance of teachers as curriculum developers. Perceptions of teacher participants were that, despite provincial and administrative requirements, teachers themselves determine actual curriculum decisions in schools. They contended that the actual "curriculum-in-action" is in the classroom and that it is in the classroom that school-related experiencing, judging, valuing, and understanding of new curricula take place. Therefore, they indicated that they themselves need to engage in effective curriculum development work in integrating the Canadian literature requirements into classrooms in order that effective teaching and learning take place.

Teachers as change agents. Successful change requires the commitment and the active involvement of all those whose work lives will be affected by the change. If this study is an indication, from a teacher's perspective, educators within the schools are viewed as having the largest role to play in the implementation process. Comments by the respondents indicated that the interests, assumptions, and approaches of the practising teachers are more essential than those of the other groups which influence the implementation of Canadian literature. Respondents noted the potential importance of non-teaching educators (i.e. administrators and specialists) in effecting changes in classroom practice, yet commented that this involvement was not presently happening.

Support for the implementors. The respondents in this study thought that there was a general lack of adequate curriculum support for practising teachers; almost three-quarters (73%) of the respondents felt that they seldom or never received assistance in implementing the innovation. The actual implementation was perceived by most teachers as something they decide independently by themselves, rather than a cooperative venture among English teachers in an English Department. Generally, the teachers would rather that curriculum development responsibilities be shared with other professionals.

3. The Effectiveness of Centralized Curriculum Change

One of the major problems of this innovation was that many teachers thought that this mandated curriculum change by a central authority was decided without adequate teacher preparation or input. Although a number of respondents commented that they realized that a few English teachers were represented on the high school English curriculum committee, they considered that this representation was too low. These respondents recommended that classroom teachers have greater participation in the decision-making aspects of curriculum development. They felt that it cannot be taken for granted that teachers have the same assumptions as curriculum developers working at the provincial level. Teacher awareness is important; awareness of underlying intentions and assumptions should be fostered. Understanding of the innovation's goals and commitment to them are necessary if teachers are to make effective use of planned implementation.

Conclusions and Implications

The following conclusions and implications were drawn from the study's findings.

Adherence to the Alberta English curriculum with respect to minimum 50 percent Canadian literature requirements at the English 20 level has not been achieved in the majority of instances. Nevertheless, there has been a marked increase in the amount of Canadian literature taught since the new curriculum was mandated. If Alberta Education wishes the innovation to continue to be implemented by practising teachers, there is a need for discussion and assistance by appropriate authorities to assure that Canadian content is not being ignored.

A. Key Factors Influencing Implementation of Canadian Literature

1. Teacher familiarity with Canadian literature. A large number of teachers have not taken a university course in the last ten years. Teachers responsible for implementing the innovation should make further efforts to become familiar with the field of Canadian literature, to develop their imaginations, and to sustain the use of interesting material from one unit to the next. They could suggest that Alberta's English Language Arts Council and teachers' conventions concentrate on bringing speakers and sponsoring sessions focussing on Canadian literature. In other words, teachers should assume responsibility for their own professional development. Similarly, school districts should encourage teachers to take Canadian literature courses; they might do this by paying tuition, by arranging that teachers have time off during the teaching day to take a course, or by arranging with the university to offer courses within the school district.

2. Availability of suitable Canadian resources and materials. It would appear that lack of materials and appropriate resources is a problem which must be faced by classroom teachers interested in promoting the adoption of Canadian literature in the high school English program. It seems apparent that, if efforts could be made to supply classroom teachers with more resources than they presently have, the fuller adoption of the Canadian literature requirements would be facilitated. The Curriculum Branch of Alberta Education should consider striking a committee to add suitable Canadian selections to the existing recommended list of novels, non-fiction, drama, and anthologies. This would help reassure the classroom teachers that productive planning has been done by the organizers of the curriculum change and that commitments have been made on a realistic level.

3. Personal interest on the part of the teacher. When a large, well-planned curriculum change is proposed, teachers will often respond with enthusiasm. There is a sense of challenge, of excitement, and often a feeling of participating in a significant effort. This study revealed that quite often teachers' enthusiasm toward a curriculum innovation does not dramatically increase with the passing of time; therefore, it is most important to secure teacher interest early in the implementation procedure. Teachers should be encouraged to be initiators and major developers of new Canadian studies curricula.

4. Inservice training and professional development. Alberta Education and school districts in Alberta should consider providing an inservice teacher education program dealing with Canadian literature, because such a program would reinforce the type of understandings and experiences needed to increase the implementation of Canadian literature instruction at the high school level. The activities might incorporate intervisits among schools so that teachers may observe teaching-learning activities, strategies, and planning appropriate to alternative Canadian literature selections. Such inservices, workshops, and professional development activities might also be presented to school administrators, resource teachers, and librarians.

5. Preparation time for teachers. Schools and school boards should consider providing high school English teachers sufficient time to prepare for the implementation of the Canadian literature requirements. Therefore, it would seem reasonable to suggest that time should be allowed for preparation activities such as school visits, workshops, conferences, studying the curriculum guide and other materials, and procuring or developing materials for student or teacher use. Additional preparation time would allow teachers a chance to work together, to develop units for their own classroom use, and to share teacher-developed materials.

6. Budget. Special budget allocations by the responsible authorities should be made over and above those now available. Instructional materials need to be expanded to include a broader range and number of materials to meet the demands of the new Canadian literature requirements. Also, professional development costs, new teacher orientation, and release time for curriculum development are ongoing expenditures that would be required to encourage successful implementation.

7. Assistance from Alberta Education. Alberta Education should consider clarifying its planning structure for the implementation of Canadian literature by presenting a flexible plan of implementation to Alberta's teachers. Many respondents felt that curriculum guides would be more effective if they focused more on the "hows" of teaching strategies and instruction and less on goals and content. The publication of Novels, Nonfiction, and Drama (1983), a list of literature recommended for the senior high schools which was circulated to teachers in the province, was greatly appreciated by them.

Also, Alberta Education should consider providing resource persons with expertise in implementing Canadian literature to aid teachers in developing Canadian literature units for their existing language arts programs, to assist with inservice and professional development projects throughout the province, to provide general "on-call" assistance, to act in an advisory capacity to curriculum committees in school districts, and to take advantage of existing opportunities for promoting Canadian literature.

8. Teachers should share information on Canadian literature. Many respondents expressed the desirability of English teachers sharing information on Canadian novels, nonfiction, and drama that "works" in the classroom setting. Respondents felt it would be useful if their colleagues would share the titles of Canadian literature that possesses vitality and vigor, requisite in good literature. Also, they might consider sharing the titles of well-written Canadian novels of high interest to students. Kits of these reading materials could be developed in school districts and shared with provincial curriculum committees. These kits could provide the basis for a series of teacher workshops in the urban, rural, and northern school divisions. Four or five copies of each kit could then be placed in the school divisions.

9. Reassessment of Canadian reading materials in the *Approved Textbooks* booklet. Under the present system, an *Approved Textbooks* booklet is compiled and published every year by the Curriculum Branch of the Department of Education, and this booklet is distributed to all Alberta public schools. In theory, the teachers, schools, or school divisions (the level of decision-making varies from division to division) are free to select any of the material contained therein **or** any other material for use in their classrooms. In reality, however, many school divisions restrict their ordering to the channels provided by the Alberta Textbook Bureau, which carries only approved textbooks, all of which are listed in the *Approved Textbooks* booklet. Many teacher respondents in this study indicated that the presently approved Canadian materials do not meet their needs. Because of the major role that the *Approved Textbooks* booklet obviously plays in determining the material that will be used in Alberta's public schools, an effort should be made to include additional Canadian offerings within this booklet.

10. More listings for Canadian selections. Teachers would like Alberta Education to continue encouraging educational publishers to produce useful and practical texts and anthologies with Canadian materials. Also, this study shows that English teachers would like to see more Canadian modern drama offerings. Copies of *A Directory of Canadian Plays and Playwrights*, that provides annotated listings for a large selection of plays, should be distributed through the Department of Education to every English department in Alberta's high schools.

According to this study, teachers also would benefit through use of more Canadian non-print literature. Although the respondents do not presently use media very much in their classrooms, those teachers who have used more than a few titles seem to have integrated the media quite comfortably with the print literature; they have not replaced one with the other. Educators need to change their attitudes so that quality media productions based on Canadian literature are seen as being literature in their own right and used as such.

Alberta literature selection committees should give more consideration to materials produced in Alberta. This study disclosed that not many local materials find their way into Alberta classrooms. It would seem that classroom use of local materials could be an excellent way of developing the sense of the immediacy of Canadian literature: "This is your country, your literature, in your time and your region." Perhaps a provincially developed filmography should be created to provide teachers with such titles as are available.

Most teachers in the study (61%) thought that their school library had sufficient Canadian literature but was relatively short of contemporary adolescent selections. Teacher-librarians should be urged to purchase contemporary books by Canadian authors and to publicize new titles to staff and to students. They also should be urged to have a basic set of adolescent Canadian literature on library shelves.

B. This Investigation as a Study of Curriculum Implementation

Implementation of increased Canadian content in secondary school English programs in Alberta appears to have been only partially successful because the change was mandated and because many teachers did not have a positive attitude towards the change at the outset.

1. Developing a positive implementor attitude. There are a number of ways by which a positive climate may be created so that teachers are influenced to accept curriculum change. First, lessening teachers' anxiety about how the change will affect them is important. Second, the teachers must be shown that the program is serious and desirable; they must regard the innovation as being useful. Third, the teachers should be involved in consultation and shared decision-making. Fourth, it would be helpful to stress the most obvious benefits for individuals after the changeover. Fifth, teachers should be guaranteed strong support from their supervisors. Sixth, the teachers must be absolutely clear on what the aims of the curriculum change are and the main avenues for achieving them. Seventh, teachers should be encouraged to enroll in appropriate university courses and/or to register in suitable inservices and workshops.

2. Piloting of the innovation. Successful and well-supported piloting of curriculum is necessary if teachers involved are to become supportive of the curriculum and useful to others during general implementation. Teachers want, need, and benefit from tangible, relevant program materials which have been produced and tested in real classroom situations.

3. Planning the implementation process. Alberta Education might consider providing for each mandated innovation a planned and structured implementation process which includes timelines, roles, expectations, and available resources appropriate to the adoption of the innovation. Perhaps school divisions should plan formalization of the curriculum implementation process regarding Canadian literature. A structured process, if thoughtfully developed and used, would ensure more effective implementation and less teacher frustration. Divisions could be assisted in establishing implementation structures suitable to the realities of their particular, and often unique, situations.

4. Implementation. This study shows that change occurs unevenly on a school staff and in a school system. It is not productive to assume that all members of a group who have received the same training and who have a shared understanding of desired goals, will achieve those goals in similar ways. Individuals adjust to change in a variety of ways and proceed to active commitment at varying rates. There should be a structured plan behind the implementation process, yet teachers should be encouraged to implement the innovation at a rate with which they are comfortable. Some teachers will be very enthusiastic and will immediately implement the curriculum change fully. If these individuals are allowed to proceed at their own pace, they will forge ahead and their motivation and zeal will draw others along. Thus if implementation proceeds along a broken front, there would be a tendency for the implementors to assist their more reluctant colleagues. Not that all teachers will, or perhaps should, achieve full implementation of the curriculum change; however, a structured process, if thoughtfully developed and used, would ensure better implementation and less frustration for classroom teachers.

5. **Collaborative curriculum planning.** The findings of this study show that if curriculum change is to work and gain teacher confidence and support, teachers have to question the innovation, get excited about the potentials, and give each other a lot of support. They have to take "ownership" of the curriculum change and look upon the innovation as the start of something challenging, not the end of something comfortable. Effective curriculum implementation is aided by commitment on the part of the classroom teacher to the implementation under consideration. This commitment is best achieved if provincial curriculum

developers and the practising teachers engage in collaborative curriculum planning. Teacher respondents contended that implementation of Canadian literature would have been more successful if Alberta Education and a larger number of high school English teachers had worked on it together. Presently, the number of teachers involved in provincial curriculum development committees is relatively small. Unless more classroom teachers are included in planning curriculum change, implementation projects are not likely to find success.

Concluding Statement

Over the years, the amount of Canadian content in literature programs has been steadily increased as schools have been encouraged to introduce works representative of the national literature. The teachers who participated in this investigation feel that a thorough knowledge of Canadian literature is important, and even essential, to an understanding of Canada. They think that students should be provided with opportunities to read our national literature not only for its literary merit or for aesthetic pleasure, but because it provides them with insights into the attitudes and behaviors which formed both their literature and their nation. Fortunately, at the present time, as we approach the last decade of the twentieth century, we may agree that Canada has a rich supply of literature for that purpose.

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APPENDIX A--QUESTIONNAIRE

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DEAR COLLEAGUE:

RE: CANADIAN LITERATURE RESEARCH PROJECT

My name is Bob Cameron, and I am a graduate student in the Department of Secondary Education at the University of Alberta.

At the moment, I am engaged in research for my doctorate which involves an investigation of the attitudes of the English 20 teachers of Alberta to certain aspects of the 1982 curriculum. As you are probably very much aware, there is at present a good deal of conversation among secondary English teachers in Alberta about the teaching of Canadian literature. The principal objective of my research is to find out how senior high English 20 teachers have reacted to the Canadian literature requirements as discussed in the 1982 **Senior High School Language Arts Curriculum Guide.**

Approximately one hundred English 20 teachers from about twenty-five selected schools in six school districts are being asked to assist in the research. Your superintendent and principal have kindly allowed me to seek your support.

Participants in the study are requested to complete a questionnaire, which takes from a minimum of ten minutes to a maximum of thirty minutes to answer in full. It is in no way a test of knowledge or teaching skill. Rather, it asks for professional opinions about aspects of the teaching of English 20, particularly the teaching of Canadian literature.

Please complete **every** item, even when there is some doubt about the best response. Place your name on the completed questionnaire and place the questionnaire in the envelope (your name will be kept confidential, but I would like to contact ten of the participants for further interview discussions). Please place the questionnaire in the stamped envelope and mail it to me.

I want to thank you in advance for your assistance. As a teacher I am keenly aware of the frequency with which teachers are asked to perform functions which are not directly related to their work. It is my hope that the indirect benefits to be gained by participation in research projects of this kind, will, in time, make the time spent well worth while by promoting the needs and interests of all our high school English teachers.

If in the future you need my assistance in any way, you can count on it.

Thank you for your anticipated assistance.

Sincerely,

Bob Cameron

CANADIAN LITERATURE QUESTIONNAIRE
FOR ENGLISH 20 TEACHERS

Bob Cameron
27 Marmot Avenue
Spruce Grove, Alberta
T7X 2M4

962-6846 (residence)
962-0212 (business)

Dear Teacher:

The purpose of this questionnaire is to examine aspects of a fairly recent curriculum change in Alberta. Specifically, an attempt will be made to determine the reaction of teachers to the Canadian literature requirements as suggested in the Alberta Senior High School Language Arts Curriculum Guide (1982). I will also investigate the extent to which Canadian literature is being used in the English programs, the factors which have motivated teachers to introduce their students to Canadian literature, the titles of Canadian works being studied and the selections which students have found to be particularly appealing, the criteria teachers use in selecting Canadian literature for study by their students, and the future plans for the teaching of Canadian literature being considered by the teachers.

I have attempted to express the questions in clear and simple terms so that you will be able to select your answers with reasonable speed and without ambiguity. There will be complete confidentiality for respondents. Answers will not be used in any way that may reflect on individuals, a school system, or a community.

You as a respondent will be one of a comparatively small sample of teachers involved in the survey. By exercising your considered judgment you will be making an important contribution to this project.

Please answer the questionnaire as fully as possible. Do not be deterred by its length.

Your cooperation is greatly appreciated!

Thank you!

Bob Cameron

BACKGROUND INFORMATION

1. The number of senior high school students in the school in which you are teaching is approximately ____________.

2. The number of teachers who are teaching English 20 in your school is:
1 _____, 2 _____, 3 _____, 4 _____, 5 or more _____.

3. University Training:

   a) The number of years of University training you have at present is:
   less than 3 _____, 3 _____, 4 _____, 5 _____,
   6 or more _____.

   b) The University degree(s) you hold: _________________.

   c) The number of full-year equivalent English courses you have completed at University is: ___________.

   d) The number of full-year equivalent courses in Canadian literature you have completed at University is: _________.

   e) Your last University course in English was completed in 19 ___.

4. The number of years you have taught is:
0-1 _____, 2-3 _____, 4-5 _____, 6-7 _____, 8-9 _____.
10 or more _____.

5. The number of years you have taught high school English is:
0-1 _____, 2-3 _____, 4-5 _____, 6-7 _____, 8-9 _____,
10 or more _____.

6. In 1982 would you have described your knowledge of Canadian literature as:

very limited					very extensive
1	2	3	4	5	6

7. At the present time would you describe your knowledge of Canadian literature as:

very limited					very extensive
1	2	3	4	5	6

SECTION A--The extent to which Canadian literature is being used:

1. Approximately how many Canadian titles would your English 20 students be expected to study or read throughout the school year?

a) novels ______	d) short stories ______
b) poems ______	e) non-fiction ______
c) plays ______	f) essays ______

2. Of the time you spend teaching literature to your English 20 students, approximately what percent is spent in teaching Canadian literature? ______%

3. If you taught English 20 before the "new" curriculum guidelines came out in 1982, approximately what percent of the time did you spend teaching Canadian literature? ______%

4. To what degree have you implemented the 50% Canadian content recommendations at the English 20 level?

No Implementation					Full Implementation
1	2	3	4	5	6

5. How soon after receiving the 1982 curriculum guide did you begin implementing the Canadian content recommendations?

___ I had already begun;
___ immediately;
___ 1 year later;
___ 2 years later;
___ 3 years later;
___ 4 years later;
___ 5 years later;
___ 6 years later;
___ I have not yet begun;
___ I was not teaching in 1982.

6. How committed are you to the Canadian content recommendations?

Not committed					Very committed
1	2	3	4	5	6

7. Are you in favor of teaching the present percentage of Canadian literature? . . . NO! no undec. yes YES!

Please explain. ______________________________

____

8. Do you plan to expand your teaching of Canadian literature within the next year or so? . . . . NO! no undec. yes YES!

9. Do you have any further comments to make on the extent to which Canadian literature is being taught?

____

____

SECTION B: Factors which may motivate teachers to introduce their students to Canadian literature:

1. Teacher reactions:

a) What was your original reaction to learning of the 50% Canadian content requirement for English 20?

____

____

b) If you have changed your attitude on the recommended percentages of the literature content in English courses to be Canadian, explain this attitude change.

____

____

c) What factors assisted you in the implementation of the Canadian literature requirements?

1. ____
2. ____
3. ____

d) What factors made implementation of the Canadian literature requirements difficult?

1. ____
2. ____
3. ____

e) What could have been done to help teachers in implementing the Canadian literature recommendations as outlined in the 1982 English curriculum?

____

____

____

2. In general, do you find that the 1982 senior high school language arts curriculum guide is:

... useful for teaching . . . . . NO! no undec. yes YES!
... well organized . . . . NO! no undec. yes YES!
... easy to understand . . . . . NO! no undec. yes YES!

3. Do you feel that by teaching at least 50% Canadian literature in your English 20 class, you have a long-term effect on:

... the nature of your students' conception of Canada? . . . . NO! no undec. yes YES!

... the nature of your students' nationalism? . . . . NO! no undec. yes YES!

4. Do you feel that you have a sufficient budget to allow you to implement the Canadian content recommendations? . . . NO! no undec. yes YES!

5. Do you feel that Canadian literature has an adequate exposure in high school classrooms?. . . . . NO! no undec. yes YES!

6. Do you feel that you are sufficiently familiar with Canadian literature to do an adequate job teaching it? . . . . NO! no undec. yes YES!

7. Does your school library have sufficient Canadian literature? . . . . NO! no undec. yes YES!

8. Does your English Department have sufficient Canadian literature? . . . . NO! no undec. yes YES!

9. Do you attempt to "keep up" with Canadian literature by reading reviews, journals, and/or regional magazines that deal with Canadian literature?

never	seldom	undecided	frequently	regularly
1	2	3	4	5

10. CBC frequently has interviews and Canadian drama on TV and radio; do you ever assign such things to your students?

never	seldom	undecided	frequently	regularly
1	2	3	4	5

11. Did you receive any assistance in implementing the 1982 English curriculum?

never	seldom	undecided	frequently	regularly
1	2	3	4	5

12. Did you receive any assistance in implementing the Canadian literature recommendations of the 1982 English curriculum?

never	seldom	undecided	frequently	regularly
1	2	3	4	5

SECTION C--The titles of Canadian works being studied and your perceptions of the students' reactions to these works.

1. Below, please write the title of the selection and/or the name of the writer of works your English 20 class has studied.

   Beside each title or name of writer, please check the square indicating the degree to which you think your students enjoyed studying the particular selection or the writer.

NAME OF WRITER and/or TITLE OF SELECTION

NOVELS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

SHORT STORIES	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

NAME OF WRITER and/or TITLE OF SELECTION

PLAYS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

POETS/POEMS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

ESSAYS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

2. Below, please write the title of textbooks and/or anthologies you have utilized in teaching Canadian literature to your English 20 students.

   Beside each title, please check the square indicating the degree to which you think your English 20 students enjoyed studying the particular selection.

TITLE OF TEXTBOOK and/or ANTHOLOGY

TEXTBOOKS/ANTHOLOGIES	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

3. Below, please write the title of any audio-visual resources you have utilized in teaching Canadian literature to your English 20 students.

   Beside each title, please check the square indicating the degree to which you think your English 20 students enjoyed listening to and/or viewing the resource.

TITLE OF AUDIO-VISUAL RESOURCE

FILMS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

TITLE OF AUDIO-VISUAL RESOURCE

VIDEO-RECORDINGS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

RECORDINGS OF PLAYS OR POEMS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

RECORDINGS OF NOVELS OR STORIES	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

VISITS BY CANADIAN AUTHORS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

OTHER TITLES USED IN CLASS	VERY MUCH ENJOYED	ENJOYED	UNDECIDED	DID NOT ENJOY

ADDITIONAL COMMENTS

SECTION D--Criteria which teachers may use in selecting Canadian literature content for study in their English 20 classes.

1. Please read each of the following possible criteria for selecting certain works of Canadian literature for classroom study and indicate the degree to which you emphasize each in your selection by circling the most appropriate response to begin each statement.

   1 = I place no importance upon ...
   2 = I place slight importance upon ...
   3 = I place some importance upon ...
   4 = I place considerable importance upon ...
   5 = I place very great importance upon ...

   Importance I place upon:

	-				+
a) discovering the attitudes of Canadians living in other parts of the country.	1	2	3	4	5
b) examining Canadian history as reflected in literature	1	2	3	4	5
c) examining the Canadian identity as reflected in literature.	1	2	3	4	5
d) familiarizing the students with some popular Alberta authors.	1	2	3	4	5
e) familiarizing the students with some popular Canadian authors	1	2	3	4	5
f) discussing basic themes and attitudes common to Canadian writing.	1	2	3	4	5
g) showing the multicultural quality of the Canadian heritage.	1	2	3	4	5
h) developing in the students an appreciation for Canadian literary works. . . .	1	2	3	4	5

2. What three major criteria do you consider in selecting Canadian works to use in your English 20 class?

   a)

   b)

   c)

CONCLUDING REMARKS FOR THE QUESTIONNAIRE

Please check to make sure you have completed the entire questionnaire. Any extra comments you wish to add to any section will be welcomed (e.g. comments on specific books, elaboration of points made earlier):

COMMENTS, SUGGESTIONS, AND ADDITIONAL INFORMATION:

If you would like a copy of the results of this survey sent to you, please indicate your name and the address to which it is to be sent.

MY SINCERE THANKS!

Bob Cameron, Department of Secondary Education,

University of Alberta

APPENDIX B--INTERVIEW

The Interview

1. How do you **decide** what literature you will teach in your English 20 classes? Do you consciously think of Canadian content in this decision-making?

2. In your opinion, what **is** Canadian literature?

3. How is Canadian literature **different** than the literature of other countries?

4. How do you view the role of Canadian literature in education? What are your views concerning the often-expressed opinion that more Canadian literature should be taught in Alberta's high schools?

5. What do **you** like best about teaching (and reading) Canadian literature? What Canadian literature are you using most effectively? Least effectively?

6. What do you feel **your students** like best about Canadian literature? What attempts have you made to give your students a chance to explore and use the works of Canadian writers?

7. What do you feel **your students** learn from Canadian literature?

8. What have **you** learned from Canadian literature?

9. What was, and is, **your reaction** to the 1982 Canadian literature requirements? Has your attitude towards the teaching of Canadian literature changed in the past five years?

10. Was **mandating** 50% Canadian content in English 20 a smart thing to do on the part of Alberta Education if it really wanted this change to work? What is your reaction to the Canadian component of the curriculum being mandated rather than it developing naturally from a "grassroots" level?

11. If you **do use** the recommended amount of Canadian literature in your English 20 classes, what qualities about it do you like or dislike? If you **do not use** the recommended amount of Canadian literature, specify why you do not do so.

12. In your opinion, are English 20 teachers in general using the recommended amount of Canadian literature in their classes? What do you think will be the long-term outcome of this mandated policy?

13. Are we in danger of moving the pendulum too far to the other side? That is, will Alberta's high schools soon be teaching **too much** Canadian literature?

14. What **criteria** do you use in selecting Canadian literature for study with your English 20 students?

15. Have **economic** considerations played a part in your implementing of the Canadian literature requirements?

16. What **supports** are English 20 teachers likely to need to engage in effective curriculum development work in integrating the Canadian literature requirements into the English 20 classrooms?

17. What incentives and **resources** are likely to be necessary if teachers are to engage in effective curriculum development work in integrating the Canadian literature requirements into the English 20 classrooms?

18. Those were all the questions I planned to ask you about your teaching of Canadian literature in your English 20 classes. Is there anything I didn't ask you about the subject that you would like to answer?

    OR

    Is there anything you would like to ask about the questions I asked you?

APPENDIX C

CANADIAN NOVELS TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

Who Has Seen the Wind by W. O. Mitchell
The Apprenticeship of Duddy Kravitz
  by Mordecai Richler
The Stone Angel by Margaret Laurence
Fifth Business by Robertson Davies
Obasan by Joy Kogawa
The Tin Flute by Gabrielle Roy
The Last Canadian by Robert Heine
The Betrayal by Henry Kreisel
Two Solitudes by Hugh MacLennan
Never Cry Wolf by Farley Mowat
As For Me and My House by Sinclair Ross
Mad Trapper by Rudy Wiebe
More Joy in Heaven by Morley Callaghan
Such is My Beloved by Morley Callaghan
Surfacing by Margaret Atwood
The Watch That Ends the Night by Hugh MacLennan
Why Shoot the Teacher? by Max Braithwaite
Windflower by Gabrielle Roy

APPENDIX D-1

CANADIAN SHORT STORIES TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

"Two Fishermen" by Morley Callaghan
"The Lamp at Noon" by Sinclair Ross
"Penny in the Dust" by Ernest Buckler
"Butcher Bird" by Wallace Stegner
"The Hockey Sweater" by Roch Carrier
"The Broken Globe" by Henry Kreisel
"Benny" by Mordecai Richler
"Hunky" by Hugh Garner
"Mask of the Bear" by Margaret Laurence
"Sophie" by Emily Carr
"To Set Our House in Order" by Margaret Laurence
"The Boxing Match" by Morley Callaghan
"Composition: Double Exposure" by Silver Donald Cameron
"Half Husky" by Margaret Laurence
"To Build a Fire" by Jack London
"Fog" by Ethel Wilson
"Naming of Albert Johnson" by Rudy Wiebe
"Shoeless Joe Jackson Comes to Iowa" by W. P. Kinsella
"Small Town: Mariposa" by Stephen Leacock
"Akua Nuten" by Yves Theriault
"Bird in the House" by Margaret Laurence
"Field of Wheat" by Sinclair Ross
"Her Beautiful Beast" by Marie Claire Blaise
"The Holy Terror" by Margaret Laurence
"Horses of the Night" by Margaret Laurence
"Manitou Motors" by W. P. Kinsella
"The Painted Door" by Sinclair Ross
"Walker Brothers Cowboy" by Alice Munro
"The Woman Who Changed His Life" by Roch Carrier
"Being Invisible" by W. P. Kinsella
"Boys and Girls" by Alice Munro
"The Clockmaker" by Thomas C. Haliburton
"The Expatriate" by George Renjuet
"The Father" by Hugh Garner
"The Firing Squad" by Colin McDougall
"First Flight" by W. D. Valgardson
"God is Not a Fish Inspector" by W. D. Valgardson
"The Gunfighter" by Alden Nowlan
"It Does No Good To Be Afraid" by Robertson Davies
"The Last Siren" by Hugh Hood
"Letter From Sakaye" by Beverly Mitchell
"Polarities" by Margaret Atwood
"Saturday Climb" by W. D. Valgardson
"The Sense She Was Born With" by W. P. Kinsella
"Views of Venice" by Kildare Dobbs

APPENDIX D-2

THE TWENTY MOST FREQUENTLY TAUGHT CANADIAN SHORT STORY WRITERS IN ORDER OF TEACHER MENTION

---

1. **Sinclair Ross:.........** 64 mentions--three selections
2. **Morley Callaghan:......** 55 mentions--two selections
3. **Ernest Buckler:........** 23 mentions--one selection
4. **Margaret Laurence:.....** 20 mentions--six selections
5. **Wallace Stegner:.......** 18 mentions--one selection
6. **W. P. Kinsella:........** 15 mentions--four selections
7. **Roch Carrier:..........** 14 mentions--two selection
8. **Henry Kreisel:.........** 11 mentions--one selection
9. **W. D. Valgardson:......** 11 mentions--three selections
10. **Alice Munro:...........** 7 mentions--two selections
11. **Hugh Garner:...........** 6 mentions--two selections
12. **Mordecai Richler:......** 5 mentions--one selection
13. **Emily Carr:............** 5 mentions--one selection
14. **Ethel Wilson:..........** 5 mentions--one selection
15. **Silver Donald Cameron:.** 4 mentions--one selection
16. **Rudy Wiebe:............** 3 mentions--one selection
17. **Stephen Leacock:.......** 3 mentions--one selection
18. **Yves Theriault:........** 2 mentions--one selection
19. **Marie Claire Blais:....** 2 mentions--one selection
20. **Alden Nowlan: ....** 2 mentions--one selection

APPENDIX E

CANADIAN PLAYS TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

---

1. "Billy Bishop Goes to War" by John Gray & Eric Peterson
2. "Indian" by George Ryga
3. "The Komagata Maru Incident" by Sharon Pollock
4. "The Rich Man" by Henry Kreisel
5. "The Ecstasy of Rita Joe" by George Ryga
6. "The Kilt" by W. O. Mitchell
7. "Nobody Waved Goodbye" by Elizabeth Haggard
8. "Thunder Rock" by Robert Ardrey
9. "Trial of Louis Riel" by John Coulter
10. "Of the Fields Lately" by David French
11. "Still Stands the House" by Phares Ringwood

APPENDIX F-1

CANADIAN POEMS TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

"David" by Earle Birney
"Warren Pryor" by Alden Nowlan
"The Forsaken" by Duncan Campbell Scott
"The Lonely Land" by A. J. M. Smith
"Icarus" by Irving Layton
"The Bull Calf" by Irving Layton
"High Flight" by J. G. Magee
"Highway 16/5 Illumination" by Tom Wayman
"The Prize Cat" by E. J. Pratt
"The Shark" by E. J. Pratt
"Erosion" by E. J. Pratt
"Newfoundland" by E. J. Pratt
"Prairie" by George Bowering
"The Wind Our Enemy" by Anne Marriot
"Can. Hist." by Earle Birney
"For Anne" by Leonard Cohen
"Grandfather" by George Bowering
"The Provinces" by A. M. Klein
"Twilight" by Margaret Avison
"Wonder Where the Lions Are" by Bruce Cockburn
"A Country Without a Mythology" by Douglas LePan
"Berry Picking" by Irving Layton
"Bird Cage" by St. Denys-Garneau
"Blueflag" by Elizabeth Brewster
"The Bull Moose" by Alden Nowlan
"Bushed" by Earle Birney
"Canada: Case History" by Earle Birney
"Cariboo Horses" by Al Purdy
"Cariboo Winter" by Patrick Lane
"The City at the End of Things" by Archibald Lampman
"The Decision" by E. J. Pratt
"Evening in the Suburbs" by Raymond Souster
"Filling Station" by A. M. Klein
"Grandfather" by Dale Zieroth
"Immigrants" by J. P. Colombo
"Late November" by Archibald Lampman
"The Poem of Albert Johnson" by Robert Kroetsch
"Roller Skate Man" by Raymond Souster
"The Solitary Woodsman" by Sir Charles G. D. Roberts
"Stone Hammer Poem" by Robert Kroetsch
"T-Bar" by P. K. Page
"Thirty Below" by Patrick Lane
"Willian Lyon Mackenzie" by J. P. Colombo

APPENDIX F-2

CANADIAN POETS WHOSE POEMS ARE TAUGHT IN ORDER OF TEACHER MENTION

1.	Earle Birney:	62 mentions--5 selections
2.	Alden Nowlan:	44 mentions--3 selections
3.	E. J. Pratt:	42 mentions--5 selections
4.	Irving Layton:	27 mentions--4 selections
5.	Duncan Campbell Scott:	23 mentions--2 selections
6.	A. J. M. Smith:	14 mentions--1 selection
7.	Leonard Cohen:	13 mentions--2 selections
8.	A. M. Klein:	12 mentions--3 selections
9.	Margaret Atwood:	8 mentions--general poetry
10.	Michael Ondaatje:	8 mentions--general poetry
11.	Raymond Souster:	7 mentions--3 selections
12.	P. K. Page:	7 mentions--2 selections
13.	George Bowering:	7 mentions--2 selections
14.	Eli Mandel:	5 mentions--1 selection
15.	J. G. Magee:	5 mentions--1 selection
16.	Tom Wayman:	5 mentions--1 selection
17.	Archibald Lampman:	3 mentions--3 selections
18.	Anne Marriot:	3 mentions--1 selection
19.	J. P. Colombo:	2 mentions--2 selections
20.	Patrick Lane:	2 mentions--2 selections

APPENDIX G

CANADIAN ESSAYS TAUGHT IN RESPONDENTS' CLASSROOMS--IN ORDER OF TEACHER MENTION

"Canada Explained" by Eric Nicol
"The Second Coming of Aristotle" by Pierre Berton
"On Living in a Cold Country" by Hugh MacLennan
"The Pleasures of Hockey" by Hugh Hood
"Children Are Monsters" by Robert Thomas Allen
"Killing With Kindness" by Richard Needham
"Whatever Happened to Plain English?" by Doris Anderson
"The Dump Ground" by Wallace Stegner
"51% Minority" by Doris Anderson
"The Canadian Personality" by Bruce Hutchison
"Canadians: What Do They Want?" by Margaret Atwood
"Classroom Without Walls" by Marshall McLuhan
"Grinning and Happy" by Joy Kogawa
"Sophie" by Emily Carr
"The Game of Our Lives" by Peter Gzowski
"Hurt" by Alden Nowlan
"Life Among the Qallunaat" by Emily Carr
"The Prairie: A State of Mind" by Henry Kreisel
"Samuel Marchbanks' Almanack" by Robertson Davies

APPENDIX H

LITERATURE TEXTBOOKS WITH CANADIAN CONTENT TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

Prose for Discussion
The Oxford Anthology of Canadian Literature
Theme and Image--Book 1
On Stage 2
The Arch of Experience
Fifteen Canadian Poets
Inside Poetry
Seasons of Life
Inside Stories
Canadian Short Stories of Action and Adventure
Horizons
Impact
Sunlight and Shadows
Tigers [illegible] the Snow
West of Fiction
Western Canadian Literature for Youth

APPENDIX I

CANADIAN FILMS AND VIDEO-RECORDINGS TAUGHT IN RESPONDENTS' CLASSROOMS IN ORDER OF TEACHER MENTION

"David"
"Who Has Seen the Wind?"
"The Apprenticeship of Duddy Kravitz"
"Darts in the Dark: An Introduction to W. O. Mitchell"
"Our Kind of Talk: An Introduction to Margaret Laurence"
"The Sweater"
"Canadian Authors Series"
"Billy Bishop Goes to War"
"Boys and Girls"
"Boys on the Bus"
"To a Very Old Woman"
"Earle Birney: Portrait of a Poet"
"Espolio: El Greco"
"Ten Million Books: An Introduction to Farley Mowat"
"First Lady of Manawaka"
"God is Not a Fish Inspector"
"In Search of Farley Mowat"
"The Lamp at Noon"
"Lies My Father Told Me"
"Mordecai Richler's Montreal"
"Never Cry Wolf"
"Paradise"
"Pies"
"Shopping Bag Lady"
"The Warwick Brothers"
"When Parents Grow Old"
"Alden Nowlan"
"The Drylanders"
"The Edict"
"Great Grandmother"
"Introducing Leonard Cohen"
"Journey Without Arrival"
"My Financial Career"
"An Ounce of Cure"
"The Painted Door"
"A Short on an Indian"
"Mordecai Richler: St. Urbain Street and Beyond"
"The Tender Tale of Cinderella Penguin"
"The War"
"Why Shoot the Teacher"
"Hugh MacLennan: Portrait of a Writer"

APPENDIX J

CLASSROOM VISITS BY CANADIAN AUTHORS IN ORDER OF TEACHER MENTION

---

1. Pauline Gedge
2. Helen Forrester
3. Sid Marty
4. W. O. Mitchell
5. Aritha van Herk
6. Tom Wayman
7. Martin Godfrey
8. Monica Hughes
9. W. P. Kinsella
10. Rudy Wiebe
11. Douglas Barbour
12. Ted Barris
13. John Patrick Gillese

APPENDIX K

TEXTBOOKS AND ANTHOLOGIES USED IN ALBERTA IN THE PAST 100 YEARS

Following is a list of print materials with varying degrees of Canadian content that have been used in the curriculum area of Language Arts in the province of Alberta in the last hundred years. To arrive at this list, the Programs of Study, Curriculum Guides, Resource Handbooks, and School Book Branch Catalogues were perused to determine the potential and actual Canadian content in past curricula recommended, required, or authorized by the Provincial Department of Education.

W.J. Alexander, Anthology of Poetry (Shorter Poems), Grade XI, 1937, authorized 1938.

Alexander, Shorter Poems (Toronto, Ontario: T. Eaton Co., Ltd., 1924), authorized 1924.

Alexander, Short Stories & Essays (Toronto, Ontario: Ryerson Press), Grade XIII, authorized 1928 to 1953.

Alexander, An English Highway (Longmans, Green), Grades IX and X, authorized 1938 to 1954.

Arnold Bennett, New Harvesting, Grade XII, authorized 1939.

Book of Grey Owl, Grade X, authorized 1938.

Bennett and Knoblock, Milestones (Toronto, Ontario: Nelson, 1902), Grade XI, authorized 1926.

Boyd, Creative Living - 4, 5, & 6 (Toronto, Ontario: Gage, 1954), Grade X, authorized 1954.

Broadus, A Book of Canadian Prose and Verse (Toronto, Ontario: Macmillan, 1923), Grade IX, authorized 1924.

Bryant & Embree, High School Reader (edited with notes), (Hunter-Rose), authorized 1887 to 1909.

J. Buchan, *Modern Short Stories*, Grade X, authorized 1938.

Earl Buxton, *Creative Living 5* (Toronto, Ontario: Gage, 1954), Grade XI, authorized 1954.

Canby, Opdycke & Gillum, *High School English, Books III & IV*, 1932-35, Grade XI - XII, authorized 1939.

The Century's Poetry, Parts I & II, Penguin Books, Grade XII, authorized 1939.

Concise Oxford Dictionary of English Literature, Oxford Press, Grade XII, authorized 1941.

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